

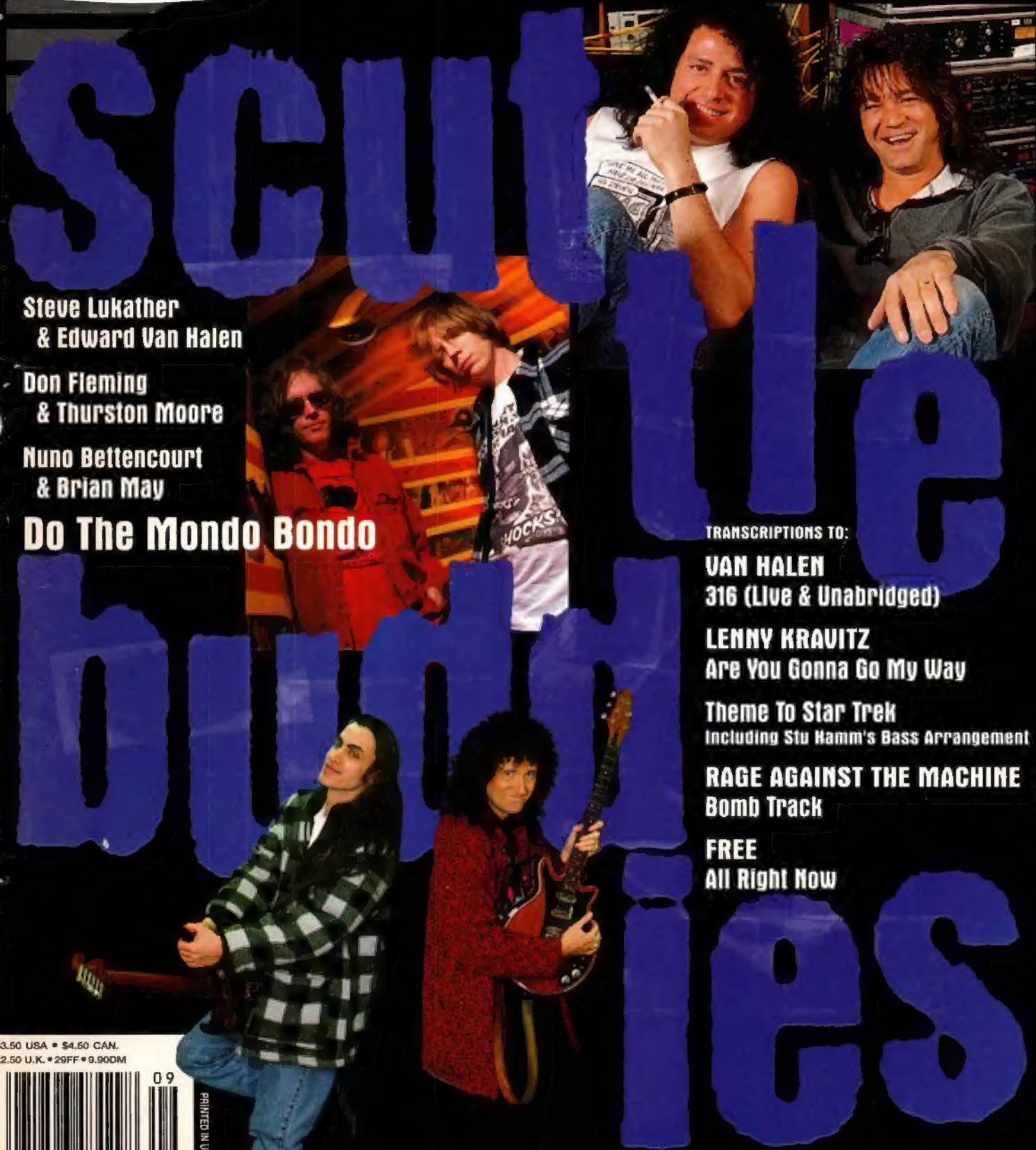
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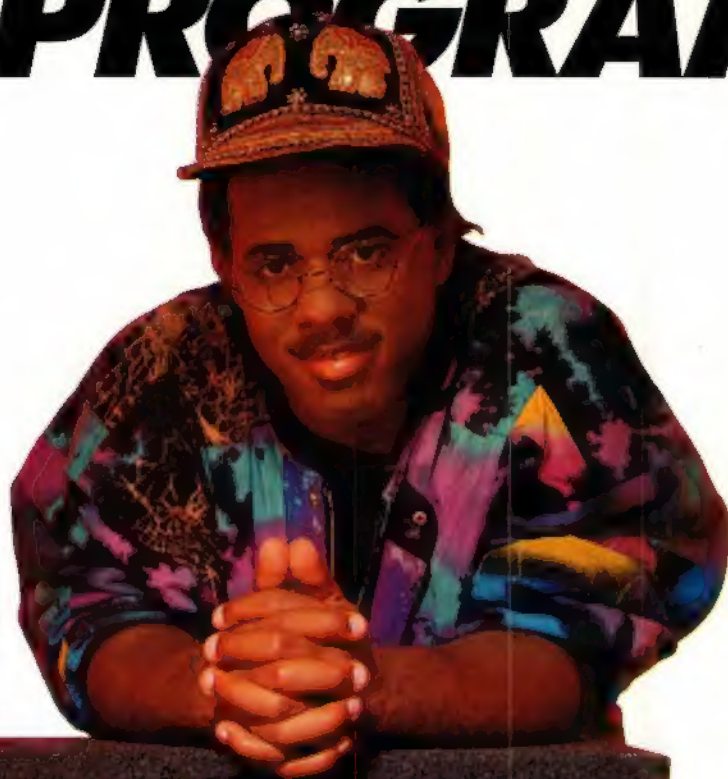
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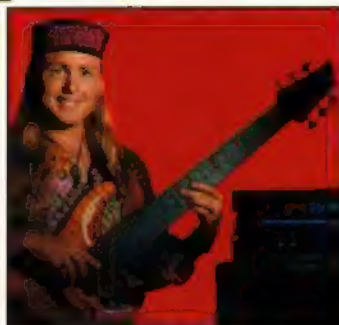
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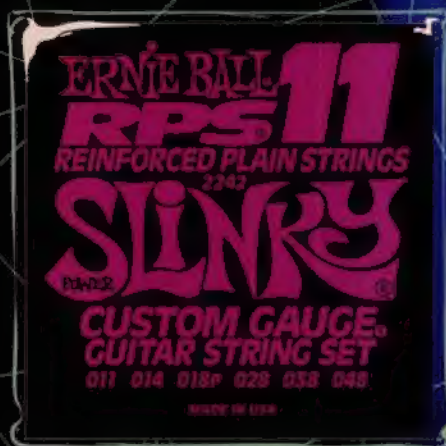
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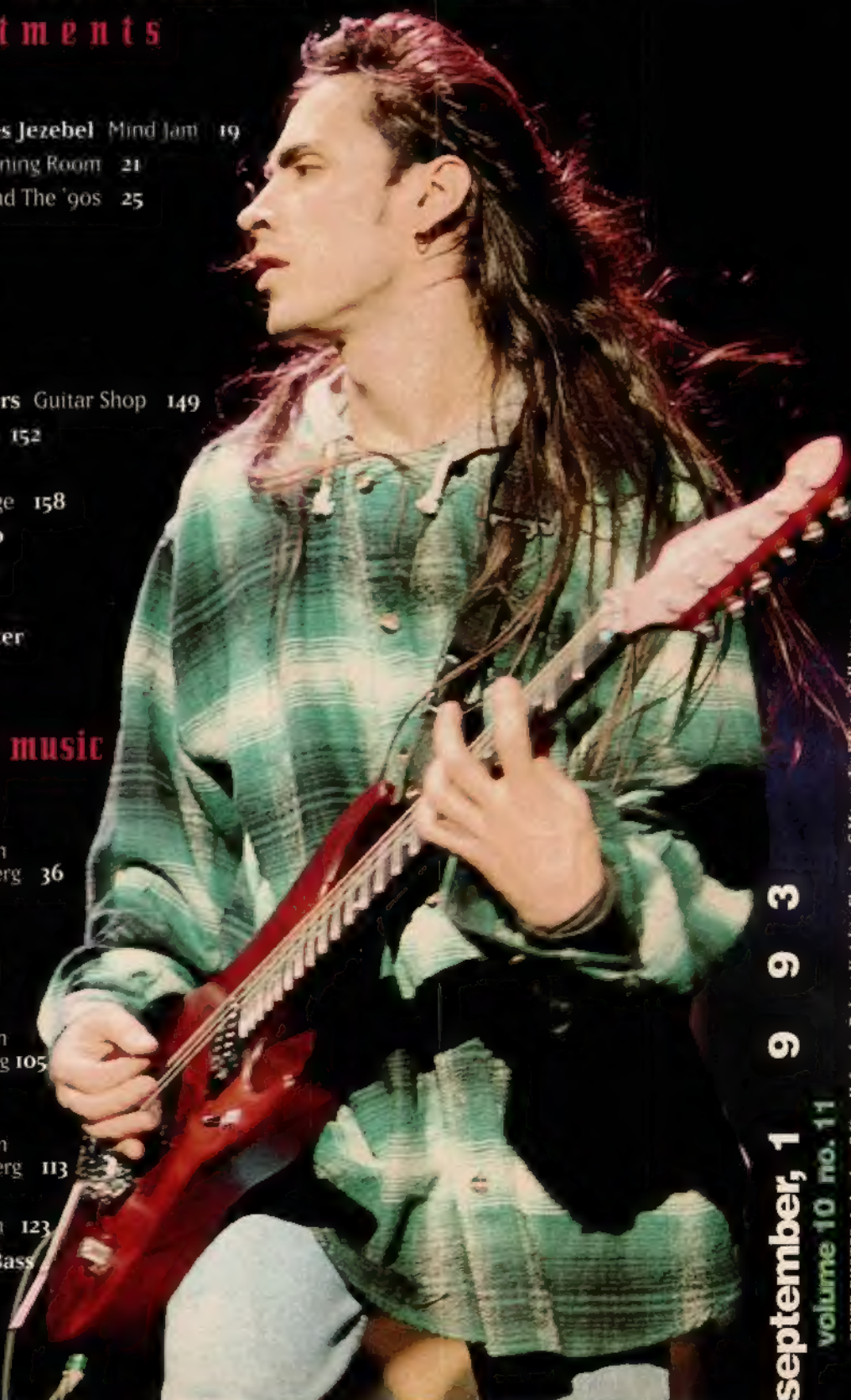
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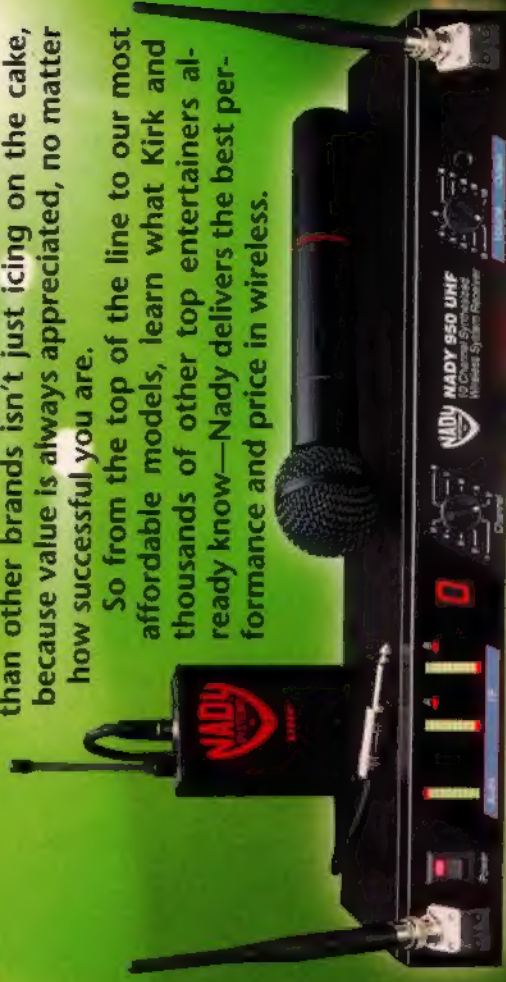
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MERCI, MONSIEUR MORSE

With all the letters you guys get complaining about "this guitar player" or "that band," I figured you'd appreciate this letter. I'm writing to thank Mr. Steve Morse for his fine work with the "Open Ears" column. I find his articles very helpful and even inspirational. I especially enjoyed what he had to say about practicing in the July '93 issue. I feel it's helped to set me back on the right track with my practicing. Thanks and keep up the good work!

J.D.W.

Weidon, IL

Mr. Steve Morse,

Well, I'm a nobody who really wants to be a good guitar player. I'm trying to teach myself how to play. It's some really slow going! I just read your "Self-Taught" article in the March '93 issue and I thought it was great. I've only been playing for about five months and I've never read a guitar magazine till today; I borrowed it from a friend. I feel that [having] read your article I already look at guitar

playing in a totally different way. I just wanted to thank you immensely for the article. It helped me overcome the dark cloud in my head and I find it easier to pick up the guitar and use my imagination, not Randy Rhoads' or Jimi Hendrix's. Thanks a lot.

Rob C.

Anchorage, AK

FRANK KNOWS BEST

I thought music was an art form expressed from one's soul to one's fingertips, or whatever you play. But I guess some people still have to argue about who's the best or who's the fastest gunslinger in the West. WHO CARES? Just listen, learn and enjoy whatever or whomever. Dig? *So do what you wanna, do what you will, just don't mess up your neighbor's thrill.* Take Zappa's advice: "Shut up 'n play yer guitar."

Scott Osborn

Jefferson City, MO

MAY & BETTENCOURT

Brian May on the cover of a maga-

zine—how kingly! Imagine my joy at seeing Brian's smiling face on your magazine cover! Then imagine my shock when I realized you put Nuno Bettencourt on with him, as if you thought they were equals or something! Please tell me you aren't that naive!

Now, I love Nuno (Brian does too) but he's not in the same league as Brian, and probably never will be (Nuno agrees with me). Brian has been playing *so* much longer than Nuno, also Brian is truly a *genius*. He understands the *whole concept* of music. He actually uses the whole idea, and that makes his music so pure. You can see into his soul so easily.

I had the good fortune of meeting this extraordinary man. He was in Augusta with Guns N'Roses. A friend and I saw Brian's part of the concert, then we left and went outside to Brian's tour bus. We waited there hoping he'd come out. He did. I can't describe the emotions that overcame me. I was numb. Brian was freezing (poor thing) but he made sure that my friend and I had time with him. He hugged me a lot (he's into hugging—very therapeutic). Honestly, I think he was overcome by our emotion.

The man is beautiful when he smiles. I am so glad I made him happy for a few minutes. I hope he's feeling better about himself. I already told him I was sorry about his personal problems (not very tactfully) and he said, "That's okay, everyone gets screwed up once in a while." That is so true. Whenever I get "screwed up" I listen to music and it keeps me from going insane. I think that proves how very powerful music is. It can cross all barriers, and change all emotions.

Anyway, I just want to thank you for the beautiful article about Brian (even if he did have to share it). Keep up the good work.

Sara

S. Freeport, ME

P.S. Tell Brian I love him.

I wanted to write and congratulate you guys on the April '93 issue of *GFTPM*; you've really outdone yourselves. Not only did it have some great transcriptions in it (now I can play along to the Pepsi ad...groan!), *not only* did it have Jeff Healey in the "Listening Room" (very cool), *not only* did it have a great interview with Vernon Reid, whose new album I've been waiting for for ages, but it had

Continued on page 133

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What A Great Guitar Should Be

STREET NOISE

by lorena
alexander

Where

Uli Jon Roth

& vocalist

Tommy Heart

in Liege



Belgium's Liege Forum was the unlikely site where Uli Jon Roth staged *Europa*, his symphonic "Rock For Europe" production earlier this year. The recently renovated, nearly a century old theater/opera house proved the perfect setting for Roth's critically acclaimed performance. The show's first set consisted of several of the guitarist's original compositions,

played with four vocalists accompanying him along with Don Airey (Ozzy, Judas Priest) on keyboards and Francois Garny on lead bass, followed by the 40-minute *Europa* which featured a 34-piece orchestra (conducted by Bernard DeKaise) and a 23-piece choir. For the second half of the show Roth performed classical pieces such as Beethoven's 9th and 5th Symphonies as well as Stravinsky's "The Rite of Spring." Roth, who hasn't performed live in the States since 1985, plans to play New York and L.A. in 1994, but first intends to do an encore of the Liege presentation in Paris next January. Uli worshippers should be pleased to hear that in the interim his *Europa* production will be released on an album.

BLUECS



When Lynyrd Skynyrd professed "The South's gonna do it again," Birmingham, Alabama's Brother Cane rose to the occasion. Releasing a self-titled debut album of 11 tracks (including guest keyboardist Chuck Leavell of the Allman Brothers, Topper Price on harmonica, and a song co-written with Guns N' Roses collaborator West Arkeen) that proudly hail their Southern heritage, Damon Johnson (guitar/vocals), Roman Glick (guitar), Glenn Maxey (bass) and Scott Collier (drums) could lead you to believe they slept straight through the rise and fall of L.A.'s Hollywood Strip scene and think of Seattle as the birthplace of Jimi Hendrix, not grunge rock. The band's blues-conscious approach to hard rock impressed Johnny Winter and Buddy Guy enough to be invited out on tour with them. "As a guitar player, these were dream gigs," lead guitarist Johnson comments. "I have a lot of Johnny Winter's albums at home, and Buddy Guy influenced some of my biggest heroes like Jimi Hendrix, Eric Clapton and Jeff Beck. When I'd look over to the side of the stage while I was playing and see him watching, it was just an incredible experience. And when Buddy and Johnny would go on to do their sets I would stand stage right every night and I wouldn't budge from that spot for their entire shows."

"Buddy is really a master entertainer," Johnson enthuses. "I mean I know the blues is supposed to come from some sort of oppression but Buddy is just about the happiest human being on the planet when he's playing. Both he and Johnny communicate really well through their instruments and that's what I aspire to. It was especially gratifying for us to play to their audiences because we're a hard rock band and the fans weren't coming to see that. But they saw through all the long hair on us skinny white boys and really dug us. Most gratifying was Buddy because he was really enthusiastic about us. We're definitely a hard rock band but he dug it—he'd say, 'You guys are a rock'n'roll band. I like that shit!'"

Buddy

Guy &

Brother Cane



Buckingham broadcast

VELAND
ROCKS

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celebrity
well-wishers
to help cele-
brate the

Cleveland radio giant's 25th anniversary. In the past year they've been host to visiting rockers Joe Satriani, Extreme's Gary Cherone and Nuno Bettencourt (who gave an early morning, on-air performance of "Rest in Peace" and "Hole Hearted"), Brian May (who starred at the station's free 25th anniversary concert at the Agora Theatre) and ex-Fleetwood Mac guitarist Lindsey Buckingham, in town for a sold-out gig at Peabody's Downunder and the first musical guest to grace the brand new WMMS air studios. Pictured here performing live on the air,

Buckingham did two songs from his own recent *Out of the Cradle* album

("This Nearly Was Mine" and "Surrender the Pain"), plus the Mac classic "Never Going Back Again" (which was also among his one-hour, 10-song set on the live VH-1/PBS *Center Stage* broadcast). Cleveland, of course, is the site for the Rock and Roll Hall of Fame & Museum for which ground-breaking ceremonies finally were held this summer. The \$84 million, 150,000 square-foot

project is scheduled for completion in mid-1995 (in time to launch the city's Bicentennial celebration in 1996). Immortalized in song by Ian Hunter and on film in 1978's *American Hot Wax*, Cleveland is the home of legendary disc jockey Alan Freed who, according to rock lore, coined the phrase "rock'n'roll" in 1951.

With the departure of guitarist Peter Mengede, Helmer's signed on new player, Rob Echeverria. Don't forget to bring along some earned goods to the show when Van Halen rolls into town. The band designated the U.S. leg of their current world tour as the National Hunger Relief tour for USA (one of the largest volunteer food distribution organizations in the States) and ask fans in selected cities to bring canned foodstuffs. Two goods will be collected at the doors and distributed to local missions and shelters in those cities. Continuing the trend of charity shows up on soundtracks, Slayer (debuting new drummer Paul Bostaph) and rapper Ice-T (on L.A. '92 *Endorder*) together with producer Rick Rubin for the *Judgement Night* soundtrack due this fall. The track is a reworked medley of three songs: Ice-T's punkers *Exploited*, Thelma Houston's "Flesh-N-Bone" (no, we don't mean the new Meg Ryan/Dennis Quaid flick), former Megadeth guitarist Jeff Young's band, which currently has three major labels in hot pursuit. Industry expectations are high and for good reason—Young's lineup of lead vocalist Debby Holiday, bassist Allen Hemsley and drummer Stephanie Leigh takes an electric leap into instrumentation and style that's more adventurous than usual (i.e., latter-percussionist and gospel singer on their *Little Mexico*). Holiday, whose father wrote for Ray Charles and composed "Put A Little Love In Your Heart," is a stiffie with bluesy, Steven Tyleresque delivery. And Young is thrilled that he gets to return to his beloved Tele, something a focused, more melodic player, who just might leave his shredder lineage in shreds. The pig you see on the back of *Underdog*, Tool's second Zoo release,

belongs to guitarist Adam Jorge, who raised the animal Moai. A "Street Noise" apology to Robert Cray who not only paid a pre-show visit to his blues brothers John Lee Hooker and Ry Cooder backstage at the Universal Amphitheater in L.A. (see *GFPM*/July '93) but shared the bill with the two as well (although he did not appear on Cooder's last record as reported)... New members in the Bash & Pop ranks: joining founder/frontman Tammy Skason and drummer Steve Foley are bassist Janie Tamaka (whose prior affiliations include the San Francisco groups Stone Fox and Jackson Square) and lead guitarist Max Butler, formerly with the Sextons... Killing Joke bassist Youth produced the forthcoming, *Here There* album from Crowded House, who co-produced. Crowded House was voted "Best Australian Group" at the ARIA Awards (Australia's Grammy Awards equivalent) earlier this year, beating out fellow native sons Midnight Oil, INXS, and Hunters & Collectors... Steely Dan launches the second leg of its career this summer. For devotees who don't know about *Meat Loaf*, this is THE Dan 'zine with a direct line into the enigmatic Steely Nicks. It doesn't get more behind-the-scenes than this: exclusive interviews, photos, news, tour dates, record release info, trivia, etc. A one-year (four issues) subscription for U.S. residents is \$14 (international subscription rates available upon request), payable by check to Pete Fogel. Send all subscription orders and inquiries to Pete Fogel, P.O. Box 10129, Columbus Circle Station, New York, NY 10023-9091. Zakk Wylde's solo debut on Deffen will be an album entitled *Friday's Glory*. His buds James Jameson (bass) and Greg D'Angelo (drums) are part of the project, not to be confused with the trio's jam band Lynyrd Skynyrd. Dog Society's lead singer (and resident baseball fan) Ryan Bay fulfilled a lifelong dream when he had the honor of singing the national anthem before a N.Y. Mets game at Shea Stadium this summer... Death lives! One of the death metal genre's prime progenitors, Death's fifth album, *Individual Thought Patterns*, features the line-up of writer/vocalist/guitarist/founder Chuck Schuldiner, lead guitarist Andy LaRocque (formerly with King Diamond), bassist

Steve DiGiorgio from Sadus, and drummer Gene Hoglan of Dark Angel. Saigon Kick and vocalist Matt Kramer have parted ways. Guitarist Jason Dieler will play Kontinuum, keeping the band going as a three-piece. Give a listen to "The Return of Jimi Hendrix" from the latest Waterboys album, *Dream Harder*. According to singer/songwriter/guitarist Mike Scott, "I always dug Hendrix but recently I watched a bunch of videos and he just destroyed me. He was inspiration in motion, the music just coming through him like a storm. That night I had a dream about him, woke up, and wrote it down. We did the vocals in Electric Lady studios where he used to record. I felt like he was watching over me, giving me a hand." There's a Stevie Ray Vaughan recording of The Beatles' "Taxman" floating around unreleased. Apparently the tape had been done for a project Michael Jackson started—but then never finished—revolving around songs by the Fab Four...Manowar diehards will be interested to know that Ross The Boss has put together Heyday, with Ross on guitars, Rickie Fazio on drums, Eric Boyd on bass and Charlie Cayte on vocals. Fans should address their letters/demo inquiries to Heyday, 635 S. Columbus Avenue, Mount Vernon, NY 10550...It's official: guitarist Arik Marshall has been boot- ed out of the Red Hot Chili Peppers...Shrapnel Records has released Rick Derringer's *Back to the Blues* album, wherein the former McCoys/Johnny Winter Band/White Trash guitarist does just that...B.B. King appears in the film *Heart and Soul* singing "The Thrill is Gone." German film *The Bluesman* also features King performing, and his music is heard throughout. Its American release should be forthcoming...Only 1,500 copies of Psi-Com's 30-minute five-track record were pressed and distributed in the mid-'80s. Now Triple X Records has released this post-punk rarity by Perry Farrell's pre-Jane's Addiction band on CD, cassette and LP, all featuring Farrell's original artwork...R.I.P.: Elektra Records blues artist John Campbell (*One Believer* and *Howlin' Marcy*, who died of heart failure in June at the age of 41).



Velvet Underground '93

It's been 23 years since their last studio album marked the end of the infamous Velvet Underground. Formed in 1965, VU became one of the most influential and infinitely intriguing bands in rock history. This summer the original Velvets—Lou Reed (vocals, guitar), John Cale (keyboards, viola, bass), Sterling Morrison (rhythm guitar) and Maureen "Ma" Tucker (percussion)—reformed ("solely for fun" according to Reed) for a brief tour of Europe. Following rehearsals at Manhattan's S.I.R. Studios, the reunion began with a date in Scotland at the Edinburgh Playhouse. Discordant decadence, noisy nihilism, poetry and politics as primal and purging as ever—the Velvet Underground remain artists nonpareil. They recap-

ture the decade they revolutionized with a set that

includes classics "White Light/White Heat," "All Tomorrow's

Parties," "I Heard Her Call My Name," "The Gift," "Venus in

Furs," "Beginning to See the Light," "Rock 'N' Roll," "Femme

Fatale," "I'm Sticking with You," and of course the encore

"Heroin." Cale (who claims it feels "like we never stopped")

covers the vocals latterday member Nico (the model/singer who

died in 1988) would have done. There's talk of the band joining

U2 on their European trek. There's also reportedly a live VU album

(recorded at the reunion dates) and boxed-set retrospective due

this fall. Whether the band will grace home shores with any live appearances remains the million dollar question. ("Well I guess/But I just don't know...")

HIGH TIME FOR HEYDAY:

Among the hippest of indie labels, Heyday Records represents the more eclectic ("alternative yet accessible") musical offerings from the environs of San Francisco. Their most recent delights: *The Whole World* by Penelope Houston, the Aqua Velvets' self-titled debut, and a posthumous *Buck Naked & The Bare Bottom Boys*. While Houston (the former lead singer/songwriter of San Francisco punkers the Avengers) continues to stake acoustic terrain as home turf (nicely tilted by Eliot Neuzer's guitar along with mandolin and guitar from her husband Mel Peppas) for her folkie works, she remains a chanteuse with an air of cool that captivates rather than alienates. If the aptly dubbed "pornobilly" of *Buck Naked & Co.* alienates you, most likely you've missed the joke. "I just try to make people laugh," said the late Buck (ne Phil Bury). "That's basically what it's all about. It's all in fun." Beavis & Butt-head would approve. Finally, the perfect summertime soundtrack that'll keep you in a beach state of mind year round comes courtesy of the Aqua Velvets. With guitar overdubs recorded in the back of a VW van and the bulk of the 10 instrumental tracks done in a garage where their bass player worked as a mechanic, this is surf rock (ala The Ventures) with a shot of 607 ambience. You'll have fun, fun, fun til your daddy takes your surfboard away. Request a Heyday catalog by writing them at 2325 Third Street, #339, San Francisco, CA 94107.



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Steve Hasa-Jazz Stylist-(Sabian)



VIT Above Left to Right: Jami Lula,
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(Shure Brothers), Arne Christensen-(Shure
Brothers), Annika Levin-Most Improved-(Shure
Brothers), Gweniviere Mann-Outstanding
Student-(Shure Brothers), Claudia Neault,
Chuck Plaisance, Mike Campbell

WINNING COMBINATIONS



KIT Above Left to Right:
Mikkel Damgaard-Outstanding Student-(MI),
Carl Schroeder, Stanley Lewis-Human
Relations-(MI), Cat Grey, Henry Brewer,
Greg George-(Most Improved (MI)),
David Valencia




GIT Above Left to Right:
Paul Hanson, Ron Benson,
Ken Dapron-(Yamaha
International), Barrett Tagliarino,
Roy Ashen, Daniel Gilbert,
Patrick C. Hicks, Tom Kolb,
Dave Brulenski-(Starfield
Guitars/Hoshino U.S.A.), Danny
Gill, Tom Bartlette, Jami Findly,
Tommy Todesco, Dave Hill,
Art Renshaw, Anders Moberg-
Outstanding Stylist-(Yamaha),
Lisa Pursell-Outstanding Student-
(Fender), Jim Pastorio-Human
Relations-(Ovation), Nick Stoubis-
Most Improved-(Starfield)



BIT Above Left to Right:
Tim Bogert, Steve Bailey,
Paul Farnen, George Dubois-
Human Relations-(Yamaha),
Tim Miller, Susan Priest-
Most Improved-(Ibanez),
Dale Titus, Jeff Mc Elroy-
Outstanding Student-(Fender),
Todd Johnson, Jose Calderon-
Outstanding Vocational-(Ghs),
Tom Bartlette, Timothy Mc
Cardel, Alexis Skljarevski



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feed your head

as we get further into the 1990s, rock guitar styles seem to last about as long as Oprah Winfrey's diet plan. Already there is a backlash against Seattle grunge, a backlash that probably has more to do with Neiman Marcus selling plaid shirts at 400 bucks a pop than it does with music. The Los Angeles scene, with its decaying hair-bands and poseurs, is about as appealing as unanesthetized hemorrhoid surgery. Guitar gods have forsaken their solo albums and are now going back to playing in bands. Alternative rock isn't even considered "alternative" anymore.

While *Time* and *People* magazines look for the next music label to slap on an unsuspecting public, there exists a growing number of guitar bands that are creating music with only one musical ambition: diversity. Sometimes called retro-rock by the unimaginative, these groups are embracing the instruments and styles that made the best bands of the 1970s so interesting to listen to. But like those '70s groups (Aerosmith, Jethro Tull, and Zeppelin immediately come to mind), this music is really rooted much further back in time, from the centuries-old Celtic acoustic style of the British Isles to the snazzy American swing and bop styles of the late '40s and '50s, on to rockabilly and 12-bar blues.

One of the most aggressive purveyors of this style of diversity is Chicago's Mind Bomb. When you listen to this band you hear pieces of *West Side Story*, of LSD-era Beatles, of Guns N' Roses, of Billy Idol, of Iron Maiden... There are so many musical references in this band's repertoire

that your head could explode just trying to figure out where all this stuff came from. In short, their name says it nicely: Mind Bomb

The band has just released their first eponymous album, which boasts the varied talents of Matt Mercado (vocals, guitars), Jim Bashaw (drums), Johnny Checuga (guitars) and Shaky Van Krause (bass). And though this is a traditional four-piece setup, the guitar styles in Mind Bomb are hardly derived from traditional sources. According to songwriter/vocal-

by HP Newquist
ist/guitarist Mercado, "My influences are in different places but mostly Chicago blues, like Muddy Waters. There's also a little bit of Broadway and a little bit of the sound of subway trains, but mostly old r&b." Lead guitarist Johnny Checuga also cites Muddy Waters, but includes Zeppelin and Ace Frehley on his list. However, no shredders or modern guitarists make either man's roster of pre-

Continued on page 130

an emotional fish



John Benthiam

"I've just been more honest with myself," says Dave Frew, whose playing has recently taken one giant step forward. "I acknowledged my own strengths and weaknesses and am really just trying to push the limits as a guitar player. You tend to think everything's been done."

With newfound confidence,

Frew and An Emotional Fish leapt headfirst into *Junk Puppets*, this year's

Dave

stalwart follow-up to their 1990 debut. Though the guitarist describes his playing on the first album as simple and simply executed, a nudge from bandmates Gerard Whelan, Enda Wyatt and Martin Murphy encouraged him to use his instrument "more like a weapon" this time around. It's made all the difference. Dave's revised approach rescues the band from pomo anonymity, his rich guitars providing the juice behind Whelan's earnest, catchy melodies.

Frew

"Gerard was talking about the idea of using different sounds for this album. A lot of the guitar playing I do is mostly texture type stuff, and he wanted to utilize that a lot more, using different sounds but keeping it very guitar-oriented."

Takes

A Leap

Though Frew develops his textures with the help of a Zoom rackmount and a healthy supply of foot pedals, he delivers them with a warmth and punch that is usually absent from effects-heavy playing.

by Rich
Maloo f

Continued on page 170

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L.S., guitar

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J.W., keyboards

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S.C., bass

"It touches the core of musical perception."
D.S., violin/viola, Los Angeles Philharmonic

"I began to transcribe Queensryche's *Silent Lucidity*. It seemed simple. I forgot about it until I happened to be in a music store and saw a \$25 book with the song in it. It was transcribed totally wrong from the way I figured it out."

"Mr. Burge has given me the key to what I once considered a closed door."
D.H., Ph.D., voice/piano professor

"I hear a song on the radio and I know what they're doing without my bass guitar."

"When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail. With Perfect Pitch I can make up my own mind about what and how I feel when I hear music, and also know why I feel that way."
A.L., bass

"After just a few minutes of your instructions, I could locate an F# by ear—even when it was hidden in a group of several tones!" G.B., synthesizer

"You can imagine my joy when I listened to your tapes for the first time, went to the piano, and made the startling discovery of Perfect Pitch! I started crying and laughing all at the same time!" J.S., educator

"Then I picked up the latest *Guitar for the Practising Musician*. It was exactly the way I transcribed it months ago. Let's say that I grinned like a little kid with candy."
D.O., guitar

"I believe it works just because it's so simple."
S.P., sax

"My improvisations have improved. I feel more in control of what I'm doing." J.F.B., Costa Rica

"When I heard the first tape I could hear the pitch color differences Mr. Burge described. At first I thought it might be my synthesizer, so I tried other synthesizers. I could still hear the differences."

"Now I listen more carefully to the sounds of the notes and how they blend together. While working on a piece I was writing, all of a sudden I heard the pitch color of each note. I revised the piece immediately. I'm much happier with it now." W.H.P., synthesizer

"Perfect Pitch is an invaluable asset in my musical career. I feel if every musician could hear as I do, they would realize how useful it is and how delightful!" H.M., voice

"It's hard to describe. It's like hearing more of the piece or the different feelings evoked because of the key it's played in."

"All music listening is improved quite markedly on the level of happiness, as you pointed out on one of the tapes." S.H., jazz guitar

"Never again will I listen to music as before. My playing has improved and I am able to easily transcribe note-for-note many Eric Clapton songs I had wanted to for so long." H.K., guitar

"I can listen to myself better and hear what I'm doing, allowing me to express myself better."

"The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch." D.S., piano

"Wow! What an amazing thing! It really worked. I couldn't be happier. I started last Halloween and can now distinguish all the notes on my piano. Mr. Burge, I am grateful for what you have given me—I feel like a new musician. Since I am a drummer, I am very proud that I could achieve something of this caliber. I feel as if I have a leg up on those who I will be competing with in college."
J.M., percussion

"It all boils down to taking the time to listen." M.B., piano

"This is absolutely what I have been searching for."
D.F., piano

"It's strange how some things that seem so hard are so simple."
D.W., flute

"It's so simple it's ridiculous."
M.P., guitar

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"I can't understand why it's remained a secret for so long." B.T., music student

"I used to sleep in instead of practicing in the morning, but since starting your course I haven't skipped one day. My improvisations have improved."
M.S., piano/synthesizer

"I have already acquired abilities I never dreamed of having 2 years ago, as well as an overall zest for music. You've really made a difference in my life." M.G., piano, Germany

"Although I was at first skeptical, I am now awed." R.H., sax

"Last Tuesday night in rehearsal I was listening to the soloist play and I recognized F#. I was so excited that I..."

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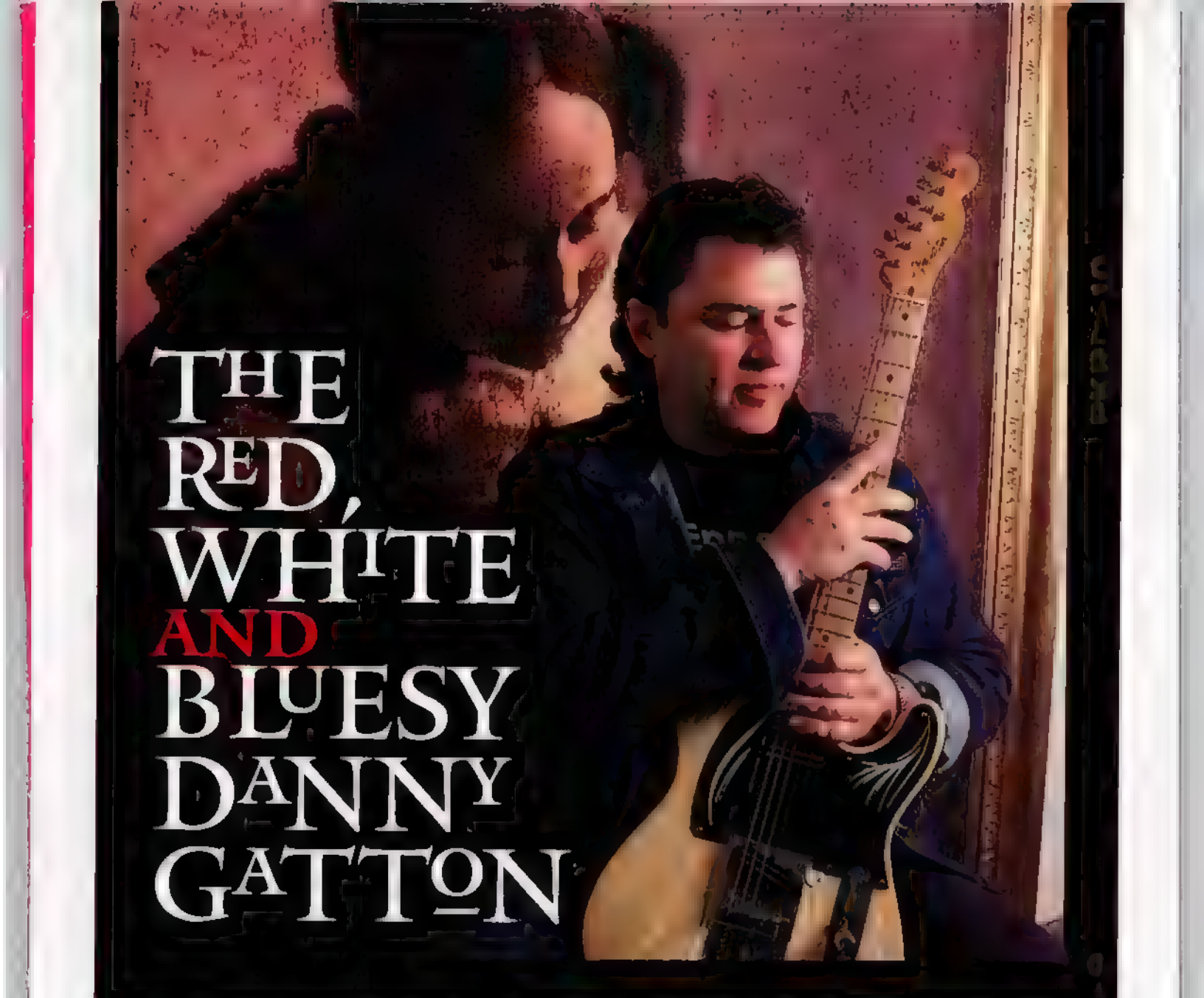
Out of respect for the purity of Eric Johnson's music, we won't tell you whose guitar synthesizer he's playing. But, if you happen to notice the logo down below, well, we can't do anything about that.



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THE RED, WHITE AND BLUESY DANNY GATTON

If licks could kill, Danny Gatton would be doing hard time. The 47-year-old virtuoso, whom journalists have crowned "The World's Greatest Unknown Guitarist," seems to transform his trademark Telecasters into near-lethal weapons whenever flesh and bone meet wood and steel.

Whether spitting out notes with Uzi speed or slicing into the heart of a tune with slow, hurts-so-good precision, Gatton and his deadly instrument can easily murder most of the competition. But don't look for the corpses of any contenders in his wake. Gatton is, after all, a peaceable musician.

"I'm not," he insists, "in this for an ego trip or to be a gunfighter or to blow anybody away. I couldn't care less. I don't like to be put in a competitive situation

with other guitar players. It makes me overplay when I wouldn't have wanted to. When you're in a competition, what are you gonna do, lay back? Lose? No, you can't lose! So if you stay out of that situation there will be no gunfight."

For more than three decades, Gatton has been wowing club audiences with his own exciting hybrid of what he calls simply "American music," an artful meld of rockabilly, jazz, country, blues, swing, rock'n'roll and bluegrass—idioms which often commingle within the course of a single number.

Indeed, when asked what he feels his contribution to the vocabulary of guitar playing has been, the affable Fender bender says, "Mostly that would be the integration of different musical styles, and maybe the opening of some door-

ways for people to think about how to do that—not necessarily the way I do it, but in any way they choose."

Gatton's way is the evolution of a mind-and-ear-boggling, right-hand picking technique in which he simultaneously utilizes a flat pick and the rest of his fingers. As Chris Isaak, who employed Gatton's blue-chip chops on his recent *San Francisco Days* CD, puts it, "It's like the guitar is built for 10 fingers and two hands, and he's got three hands and 17 fingers." Yet, paradoxically, until two years ago it seemed as if this "guitarist's guitarist" would remain a household name only in the Maryland farmhouse he shares with his wife, daughter, a modest array of vintage and custom-crafted axes, and a host of hot (and not-so-hot) rods in various states of (dis)repair.

Continued on page 130

BY **JIM GEORGE**



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mindjam

When the news
of Mick Ronson's death

reached James
Stevenson, lead
guitarist for
Gene Loves
Jezebel, he was
just finishing a
show in Baltimore,
Maryland. With

feelings of sadness
combined with the
exhaustion of a grueling
tour schedule, the artist

was moved to put into words his thoughts on one of his
all-time favorite guitar heroes.

There are two reasons I picked up an electric guitar: One was my best friend in high school buying one and insisting I did too so we could form a band. The other was Mick Ronson.

Sure there were others. Jimmy Page wrote the killer guitar riffs and Hendrix was a god from the stratosphere. Kossoff played with fire and soul and it was impossible not to admire Jeff Beck. Robert Fripp was so off-the-wall he couldn't go unappreciated. But no one's playing moved me like Ronno's.

Never a technical wizard (quite the opposite), it was often the sheer simplicity of his playing that blew me away. How could anyone create such a simple part and make it sound so right? He always played the perfect part for the song. And that is great guitar playing. Check out the simple genius of the solos on Bowie's "Suffragette City" or "Eight Line Poem,"

or the electricity of those on "Moonage Daydream" and "Time"—in my opinion amongst the best solos ever recorded. There are also wonderful moments on both of his solo LPs, *Slaughter on Tenth Avenue* (particularly the title track) and *Play Don't Worry*. His huge contribution to Lou Reed's *Transformer* helped make that album special. When Great White covered Ian Hunter's "Once Bitten, Twice Shy," the guitarist hardly deviated from Ronson's original solo. His solos became part of the song and to play something different would be like changing the chords. There was always an intelligence in his playing and never technique for its own sake.

Among his more recent work, the sheer passion of his instrumental version of Patsy Cline's "Sweet Dreams" on the Hunter/Ronson album *Y.U.I.* *Orta* stands up with the very best of his work. I was disappointed to find so little of his play-

ing on Bowie's new LP *Black Tie, White Noise*, their first collaboration since Ziggy days.

Ronno was completing his first solo album since the '70s when he tragically died of cancer, which he'd been fighting for some time. I hope it sees the light of day.

I met Mick many times over the last decade and he was the nicest and most unassuming of men. Down-to-earth, modest, almost unaware of his own brilliance and huge sphere of influence among my generation of guitarists, especially in the U.K.

He gave me so much; above all the confidence and inspiration to carry on when I questioned the reasons why. And of course, the music. Sadly, all I have to offer in return is this posthumous tribute. ▀

Each month GFTPM welcomes different guest musicians to get loose and voice their thoughts and opinions on most any topic of choice in the "Mind Jam."



by
james
stevenson

of
Gene Loves
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Robert Trujillo

of Suicidal Tendencies & Infectious Grooves

The bass bringing funk to rock is not a new idea. Larry Graham and George Clinton are among the roots that have flowered again for a new generation of players. Flea (Red Hot Chili Peppers), Les Claypool (Primus), and Robert Trujillo are leading the way with their own brands of contemporary fusion. They bring the snap, pop, melody, and rhythmic groove out front and out of the shadowy, background bass style that made up the backbone of classic hard rock. Nowhere does moshing meet the funk more clearly than in *Infectious Grooves*, the side project for Suicidal Tendencies members Mike Muir and Robert Trujillo. With a sense of humor, spontaneity and history, the Grooves cut a path for laughter, surprise and continuity. They are out to test the limits of the elasticity of the music, knowing the best of rock continues to change. In the midst of doing double duty during ST's "Busload of Freaks Tour" with IG holding down the opening slot in support of *Sarsippius' Ark* (the band's second recording), Robert snared a break to share how some of his original influences make their way into his playing every night. As usual, the topic made for a perfect discussion to take place in the Listening Room.



"Bernadette"

Greatest 64 Original Motown Hits

The 4 Tops

(Motown)

ROBERT: It brings back childhood memories. My mom turned me on to Motown at a very young age. Marvin Gaye's *What's Going On* was her favorite album and she listened to it every day. This is similar. I remember this song. The bass is very present and the Motown bass lines have a certain feel that carry the music. James Jamerson is definitely playing on this. A lot of my influence as a bass player stems from this. A lot of stuff I do in *Infectious Grooves* I try to incorporate from Motown. For instance, this style of bass playing is kind of free-form. It is a line but at the same time he is incorporating a bit of improv into his groove, which is very cool because a lot of times people don't do that; it's always more of the same structure. Also the tone that they got, the Fender Precision, I can hear it. It's just like wood. It's warm but still solid. That music also has a lot of emotion in the vocals. There's a lot of dynamics going on. I can feel that. It takes me back to that time when I was six years old. I can hear my mom

dancing in hot pants and clogs. When I was young our dining room table was like my stage. I'd get up there and play air guitar and air saxophone. Music used to really move me. I was completely enthralled with anything from classical to James Brown. One of my cousins turned me on to James Brown at a real young age. I was really moved by it. I'd start dancing with them and if my mom wasn't in the room I'd put on an album and I would act like I was playing the song and singing and performing.

"Time is Tight"

Memphis Soul Classics

Booker T & the MGs

(Warner Special Products)

ROBERT: I totally remember that song. My mom had that record. I like the feel of it. Again it takes me back to the time with my parents and the music that I experienced and grew up and listened to. Musically the bass line is grooving with the guitar and they are playing the identical line. It's very cool. In the early stage of *Infectious* we used to do that a lot. We played a funky groove and we would match the rhythm guitar with what I would do. On this

by

john

stiller



When you get right down to it and strip it all away, it doesn't take much for Gene Simmons to thump out a bass line that's nothing short of incredible. But it does call for Boomers, the bass and electric power string the legends rely on. OK, and maybe a fan or two.

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(AND THINK TWICE ABOUT THE GIRLS.)

Photo by William Hames. Hear Gene Simmons on "Revenge," Kiss' latest release.
Manufactured by GHS Corporation, 2813 Wilber Avenue, Battle Creek, MI 49015

song it's like a puzzle; everything fits just right. "Time Is Tight" has this relentless line. On "Infecto Groovilistic" I do the same thing with a scarier, spookier bass line. It doesn't change. I like the groove on the high hat on that. It's funny because a lot of the music now, especially the alternative stuff, is actually very high hat oriented—the high hat is very consistent—sometimes swinging and almost an open high hat type of feel. They could be playing different things on the different toms, even a little bit busier on the snare, but that high hat is always keeping everything glued together. I notice that with this, too. [There's] that consistent groove and the high hat is always very present and keeps it together. What's cool about this is the Hammond organ sound. With Infectious we are talking about experimenting with some other instruments.

"Getaway"

Earth Wind & Fire Vol. II: The Eternal Dance
Earth, Wind & Fire
(Columbia/Legacy)

ROBERT: Earth Wind & Fire was and still is one of my biggest influences ever. From the ages of, say, 10 to 15 they were my favorite band in the whole world. The first concert I went to was with my mother and it was the Isley Brothers. The second concert I went to was EW&F with my father. It was the *Spirit* tour, which is the album this is [originally] from. Actually, this is one of the songs I would play air guitar to. I know all the riffs. They are really innovative in what they did. They experimented a lot vocally with that gospel thing and incorporated it into sort of a funky rock kind of vibe. The bass was a standout instrument for this band. The Motown sound had the downbeat nailed every time. You could feel it like a kick drum, always locked in. The kick drum and the bass were always locked in. In Verdine [White]'s playing you can hear that foundation but he played around with the rhythms a lot. He wasn't always right on the rhythm. You could always feel the rhythm but it was always distinctly Verdine, which is cool. Verdine White did a lot of double tracking. He would have one track that would be the groove and, listening to this song, in between he has these little pops and snaps that he incorporates into the song. I think that's really cool. In my groups I also try to get real creative with the bass production—not have it just carry the band rhythmically but also for production purposes throw a little spice here and there. On "Infectious Grooves" there is a section during the lead section where the bass is real simpli-

fied and on top of it there's little pops and snaps that are going on while the guitar solo is going on. We kind of did that thing. I appreciate Verdine White now more than ever. A few months ago I busted out all my EW&F records and set up a turntable and was listening to him. This guy was progressive. Some of the stuff on the live album...there's a ballad, "Can't Hide Love," which is pretty incredible.

"Auslander"

Stain
Living Colour
(Epic)

ROBERT: The new Living Colour, obviously. This song was pretty spicy, mostly

in the innovative sense. In the bass I could hear the relentless thing, which is cool. The song had an industrial feel but it's still in the pocket. I could hear the drums. I love real drums. I could feel Will [Calhoun] doing the funk on the kit. The bass line is cool. The bass line feels kind of angry and it's groovin'. And I like that. What I try to do is get kind of sinister with my bass lines and kind of relentless, constant and consistent. In that riff I could feel it. Obviously in the guitar production the guitars are doing more colors and different sounds much like a keyboard would do, which is cool. Corey [Glover] is throwing in the feel vocally, which is also

Continued on page 65

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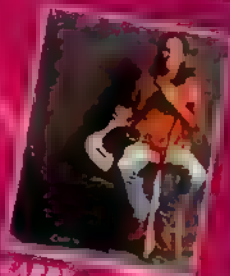
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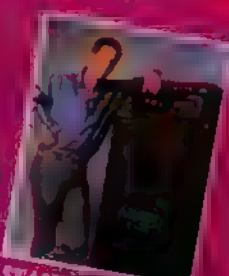
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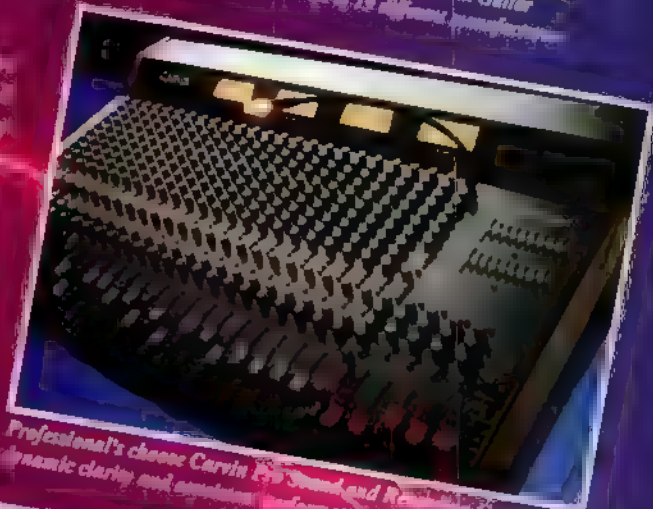
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Sliding

Into Tomorrow

In the past two installments we've talked about microtonal playing on fretted instruments. We've divided up the western 12-tone system into 24 pitches and we've used these quartertones to play embellishments around existing melodies. All this has involved a bit of physical technique but mainly a good bit of ear training. Be thankful for those frets 'cause without them there would be nothing to hang on to. Well, just when you thought it was safe...it's time to take a close look at slide guitar from the past to beyond the '90s.

Slide guitar had its start, like many "American" instruments, in Africa. Its origin was the hunter's bow—as in "bow and arrow." A bone or stick was slid along the length of the bowstring with one hand to change pitches while it was plucked with the other (sort of a Sonic Youth kind of thing, except they use six strings and a drumstick). It's actually a worthwhile experiment to try at home to get a good organic idea about the nature of the slide guitar. This early instrument was called a *berimbau*.

Meanwhile, time-slipping forward to the Mississippi Delta during the 1920s, Son House, Robert Johnson and friends were accompanying themselves by playing six-string guitars with glass slides on their fingers, made from—you guessed it—bottle necks. With the slide, they were able to capture and mimic the sound of the changing world around them: the speeding auto, the freight train leaving town. Oddly enough, this was not so different—at least in a conceptual sense—from the Italian art movement of futurism, which occurred roughly around the same time. Futurists considered their art to be about "the whirling world of steel, pride, fever, and speed." Not so different from the blues, eh? If you want to know more about Futurism, check out Marinetti's futurist manifesto.

Anyway, by the late 1940s, the guys who really laid the groundwork for electric slide gui-


tar playing showed up in the form of Muddy Waters and Elmore James. To play in this style, you need to tune your guitar to an open E (spelled low to high: E B E G# B E). This will give you the sound of an E major triad. [Note: use this tuning for Examples 1-5, and a slide for all examples—ed.]

First off, here's a standard Muddy slide lick (Example 1). I've chosen to take a slightly closer look at Elmore. Example 2 is a simple two-bar riff that's really cool to end a phrase or solo with. Example 3 is a longer examination of classic Elmore James. The key to his style was his fondness for triplets. This example is very similar to the signature lick from the song "Dust My Broom." Pay very close attention to the slide marks on the transcription. Try sitting a little behind the beat to get more "juice" out of the microtones.

About 20 years later, along came Duane Allman. Playing in the same open-E tuning as Elmore and Muddy, with a strong grounding in each player's style, he managed to fuse the blues with other contemporary influences of his time such as the Yardbirds, Ry Cooder and Miles Davis. He was definitely in the "present." Example 4A is similar to the opening four bars of "Statesboro Blues." It's classic Duane in that it shows how he would slide in and out of notes. In bar 3 the D note played is sort of a combination of a B.B. King style stab and a Miles slide-in/slide-out pitch thing. Example 4B is another phrasing device employed by Allman and today by Warren Haynes (although Haynes plays slide in standard tuning—ed). Duane is playing 8th notes in 12/8 but if you look and listen carefully he is breaking them up into four-note phrases (in 12/8 you would normally think of them as groups of three). He does this by sliding into the first note of these four-note phrases. It's all polyrhythmic and "jazz-like." It also works over the last four bars of a 12-bar blues.

Continued on page 127





IMC

**OL'
PINK
EYES
IS
BACK**

IMC

by **Leah Aswad**

ENTS

HER

AG

THE

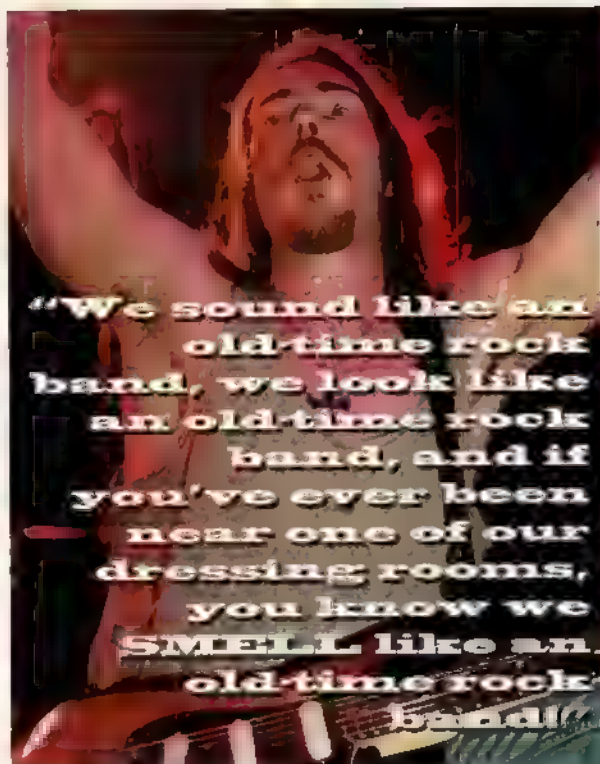
monster magnet

Hailing from the seething industrial slagheap of "Shit-hole, New Jersey," Monster Magnet is, and was always designed to be, the ultimate stoner rock band. Visions of dog-eared Black Sabbath, Hawkwind, Grand Funk, Blue Cheer and Stooges albums, and parking lots full of beat-up muscle cars and red-eyed, denim-clad teenagers practically loom before your eyes as you behold the band's phased-out, flanged-out, fuzzed-out, freaked-out psychedelic bad trips. Authenticity is key here—as drummer Jon Kleiman once said, "We sound like an old-time rock band, we look like an old-time rock band, and if you've ever been near one of our dressing rooms, you know we *smell* like an old-time rock band!"—but Monster Magnet is far beyond just a retro thang: the band adds a keen sense of songwriting and a mastery of riff damage that transcends even many of the albums that influenced them, and they were working the stoner vibe long before it came back into fashion (if you could call it fashionable).

The ringleader of this wicked carnival is and always has been Dave Wyndorf, whose sinister growl and lyrics like "*If Satan lived in heaven he'd be me*" belie a much friendlier demeanor than you

might think. His ultra-straight hair and thick mustache make him look like a parody of a fan of the music he's playing, and he allows that the genesis of Monster Magnet lies in one thing: "Yes, I do have an older brother! He had the biggest record collection I think I've ever seen. The first stuff I ever remember really digging—y'know, when he actually allowed me to sit in his room, after that rite of passage when you smoke your first bone and listen to 'The Brown Bomber' by Led Zepelin—was Black Sabbath's *Master of Reality* and Hawkwind.

"It's our lifestyle, man, and it has been for a while," he says, taking an audible toke of something. "We live in the suburbs, I've got a million comic books, a million movies, and dope, and rock. That's just how you grow up in the suburbs—or that's *one way* to grow up in the suburbs!" (A



source close to the band claims that they do not smoke pot and do not take drugs at all, but the band has established that image so completely that it really doesn't matter if they actually do or not!!)

The story of Monster Magnet (also featuring bassist Joe Calandra, guitarist Ed Mundell and drummer Kleiman) actually begins way back in 1977, when Dave was in a teenage band called Shrapnel—oddly enough with Phil Caviano (later of Blitzspeer) and Daniel Rey (then known as Daniel Rabinowitz, later a much-in-demand producer/guitarist for Raging Slab, Masters of Reality, Circus Of Power, the Ramones and many others). Although the band played around the NYC/Jersey circuit for years, they didn't get around to making an album until much later. "When I first joined the band we were all about 14 or 15," recalls Wyndorf, "and we finally made the album like seven years later. I was drunk outta my mind at the time it was made, so I take no responsibility for it! It was horrible!"

After Shrapnel dissolved, Wyndorf "did nothing at all. I couldn't play anything—I was just the singer—so I went out and got a job selling comic books. But within a few months I bought a guitar and started playing one string, then another string, and pretty soon I was up to four strings and that was enough to start writing songs, so here I am."

In 1989, the splatter effect that is Monster Magnet's discography began.

Continued on page 132

Frank Fornio



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Sitting down with **Raging Slab**

guitarists Greg Strzempka and Elyse Steinman in

a nondescript Los Angeles coffee shop,

by **Lee**

I wonder how I got here. Their music is an

unapologetic attempt to bring back a kind of

music called southern rock that most of us

Lee

thought died with the eight-track tape. If

this were a joke or some kind of

flashback I'd feel better, but with

Sherman

Strzempka looking not unlike

Buffalo Bill and Steinman wearing

a halter top and bell-bottoms,

I have the sinking feeling that

I'm in for a long explanation.

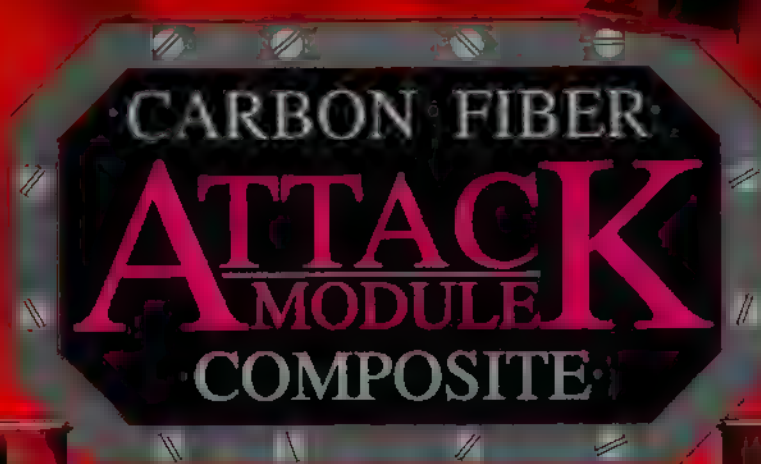
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ART
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raging slab

Taking Raging Slab at face value is not recommended. Theirs is a rather perverse form of revivalism that even appeals to those who hated southern rock the first time around. Like me. "A lot of the problems we've had in being understood come from the fact that we are taken at our lowest denominator," says Strzempka. "We do what we do with the knowledge that if we did more than what we do, it'd be stupid."

Common ground is established when Strzempka starts raving about a recent Television live show and I begin to see the connection between what the Slab's three guitarists are attempting and the intricate musical cloth woven by Tom Verlaine and Richard Lloyd; it solidifies when I find out that both Steinman and I used to go to punk shows at San Francisco's Mabuhay Gardens in the '80s. Her appreciation for progressive rock progenitors Gentle Giant is as heartfelt as Strzempka's for Jerry Reed. But such seeming contradictions are the stuff the band is made of. (What other southern boogie band rehearses on a farm in rural Pennsylvania and offers such a

fully worked out in advance of the group's performance. Even more unusual is their use of a music shop's worth of stringed instruments: electric and acoustic guitars, lap-steel, banjo, mandolin, and more orchestral instrumentation including violin, viola, and cello. As primary songwriter, vocalist and musical director, Strzempka pulls out all the stops, joined by guitarists Steinman and Mark Middleton, Alec Morton on bass, and Paul Sheehan on drums.

The guitar playing in Raging Slab is as hands-on as it gets. Strzempka plays with a thumb-pick, and Steinman lists her role as "slide guitarist." In any other group, Middleton would be the lead guitarist but

here he serves in a sort of intermediary capacity, basing his parts on what the other two are or aren't doing at any given time. "People that touched guitars instead of picking them like Jeff Beck always sort of fascinated me," says Strzempka. "Jerry Reed was really funky, too, snapping the strings all over the place."

With three guitarists, Raging Slab can experiment with unusual chord voicings. Strzempka likens it to arranging parts for an orchestra. As he explains, on a song like "What Have You Done" where all three of the guitarists are playing slide simultaneously, it is necessary to have carefully worked-out arrangements so

Continued on page 144



startling mix of experience and naivete?)

Raging Slab's latest offering, *Dynamite Monster Boogie Concert*, produced by Brendan O'Brien, invokes memories of cheap wine and lost opportunities. Musically it's all over the map, from the gut-wrenching ballad "Lynne" (with a string arrangement by Led Zeppelin's John Paul Jones) to the balls-out rocker "Anywhere But Here." Guitar aficionados will have a field day figuring out the parts that Strzempka has so care-

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ARE YOU GONNA GO MY WAY

This single from Lenny Kravitz's third album is remarkably sparse in texture, and is Hendrix-y in look and feel. Lenny's single-line riffs provide the accompaniment along with a straight-ahead bass-and-drums groove.

Lenny's solo, after the modulation to E major, is economical, balanced and well-phrased. It's 17 bars long: a two-bar progression repeated eight times with an extra measure at the end. Harmonically, it's a mix of E blues (E G A B \flat B D) and E pentatonic major (E F \sharp G \sharp B C \sharp), played in 12th and ninth positions with an occasional reach to the 17th fret for high bent notes. The chords are E, D6, and A, which yield a Mixolydian-flavored groove.

What's a well-phrased solo, and how does this qualify? Let's look at the structure, which is largely groups of two-bar ideas that gradually build in intensity and drama. His short, concise licks are also elements that serve the larger structure by propelling the melodic story along. Bars 1 and 2 are long notes or notes of limited motion. In bars 5 and 6 there is a flurry of 16th-note activity leading up to a series of bent notes in bars 7 and 8. Lenny "hides the seam" of the next two bars by extending the bends into bars 9 and 10. At bars 11 and 12 he increases the intensity, playing legato hammered and pulled 16th notes coupled with longer, high bent notes. The next two bars have, on the average, the highest notes of the piece (the lowest note in the two bars is a high A). Finally, at bar 15, there's a cascade of descending 16th notes with a quick bend and a sextuplet on beat 4. Lenny nails a G on bar 16, holding for seven beats while the rhythm guitar plays a D chord.

ALL RIGHT NOW

This month's golden oldie is from the band Free who, like descendants Bad Company, created distinctly memorable pop songs out of raw and nasty guitar-based grooves.

Notice first the rather unorthodox versions of the A and D chords used in the verse. The D chord uses the open G and E strings. Nasty indeed.

The 34-bar solo takes its time getting going but doesn't drag in the least. Measure by measure it builds steam, adding some new element each time. Notice the technique in bars 6 and 8, where the open E string sounds against the bent, second-string E. This creates an oblique-motion doublestop, where one E moves and one is stationary. The chord progression is the same I-VII-IV that we talked about in "Are You Gonna Go My Way." Again, it's a long solo over a static two-bar vamp—static in the sense that the chords don't pull you away from I (A). This can be the most difficult type of progression to solo over because your harmonic choices are identical for every

bar. Therefore you must create interest through phrasing and the developing melodic line. To wit, you gotta play real music!

But that's just what this solo does, using devices like *variation*, where a motive or gesture is repeated but with a slight twist. Here, it's a three-note phrase, where the first note is picked, the second note hammered, and the third note picked on a different string.

THEME FROM STAR TREK

As a guitarist, you have to consider many things when adapting a pre-existing arrangement to the guitar: what key, what tuning, which techniques will best evoke the instruments of the original recording yet remain idiomatic to the guitar. Guitarists are lucky in that they have a wealth of techniques and devices at their disposal. Harmonics, volume swells, string bends and trem bar maneuvers can all be employed to emulate bells, strings, harps, and the human voice.

Arranger Kerry O'Brien considered several techniques for playing the melody, including bar dips and tapping. But accessibility is important too, so the opening notes are played as natural harmonics, and the melody, beginning in bar 3, is played conventionally. According to Kerry, "If I were playing this as an album piece, I might have done the melody in bar 11 with grace-note trem dips on each note, to simulate human singers, or as a combination of taps and tapped slides, because of the interesting and very guitaristic effect. But it falls nicely in position this way, too."

The jazzy chord progression, played by horns on the recording, also required some thought. "There were two problems here," explains Kerry, referring to the section beginning in bar 11. "One was the interval structure in the horn part. It's all close-voiced tone clusters, and that's very hard to play on the guitar. Try to play a chord of consecutive seconds—A, G, and F on the first, second, and third strings and you'll see. The other problem was that many of the top notes in these chords were the fifth—the interval I chose to eliminate in favor of more important chord tones."

"But it worked out very well because the number of different forms were kept to a minimum, and it just happened that the position shifting is step-wise for the most part. It's very comfortable to play."

Kerry also points to aspects of symmetry that occur throughout the composition. "The intervals between the A, D, and G in bar 3 is the same as the B, E, and A two beats later, although it's obscured by the bar line. Also notice the rhythmic augmentation in bars 6 through 8 of the original melody in bars 3 and 4. It's not exact; that is, the rhythms aren't exactly doubled, but it's motivically related. There are interesting things like that throughout the piece."

316

This live version of the Van Halen song first heard on *For Unlawful Carnal Knowledge* is Eddie's technical *tour de force*. It's an incredible treat to hear this performed live. Eddie executes all those "Van Halenisms" with such authority and clarity, yet keeps it all spontaneous and fun at the same time. And he *nails* every single one of those tapped harmonics.

This eleven-minute, 21-page monster contains excerpts from some of Eddie's most noteworthy guitar extravaganzas. They're woven together with bits of free playing—mostly extended tapping sections and percussive power chords heavily manipulated with the bar. It's a great contrast because it shows Eddie's ability to pull off the set pieces—passages that are composed and rehearsed—with his wonderful sense of spontaneity and abandon. He not only can execute both with equal ease, but he can make the transition between these sections smooth and transparent.

Eddie begins with the wistful "316," and then plunges into "Mean Street" (1:45), with its two-handed percussive tapping. He moves into a rapid passage of tapped harmonics, another Van Halen trademark. Refer to "Women in Love," "Spanish Fly," and "Dance the Night Away" (all on *Van Halen II*) for other examples of this technique.

After the tapped arpeggio section begins another classic, "Cathedral" (4:00), where Eddie performs the digital delay trick interspersed with percussive, free playing.

Following a long section of tapping and free playing (8:45), Eddie begins the final onslaught with "Eruption" (9:47), with his famous trem picking and extended, classically influenced tapped arpeggios. He's still got it, Eddie does: technique (remember, this is live—no faking or studio magic), musicality, balls, and *soul*.

BOMBTRACK

Here's an example of how to fuse a hard rock groove with a rap vocal line. Notice the tempo is slow, $q=80$, and the spoken recitation and guitar riffs are in 16th notes. That's the basic rhythmic formula. Harmonically, the guitars play E pentatonic minor (E G A B D) until the modulation at Riff A, where they feature F \sharp and C \sharp —the two notes in E minor missing from the pentatonic minor scale. The rhythm changes to a funky syncopation that offers a nice contrast for the rapid-fire, syllabic vocals.

The verse figure, Riff B, is a two-bar variation loosely based on the previous riff. The scheme is then in place; Riff A for the choruses and Riff B—with slight variations (see Rhy. Fills 2-5)—for the verses.

The last 13 bars of the song feature a lead guitar scratching over Riff C. It's the closest thing resembling a guitar solo in the song, and the approach is more textural than melodic.

BASS LINE FOR ARE YOU GONNA GO MY WAY

As Recorded by Lenny Kravitz
(From the album ARE YOU GONNA GO MY WAY/Virgin Records)

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross



Moderate Rock ♩ = 128

N.C.(E5)
Riff A(Gtr. I)

Intro

Full P

(end Riff A)

Gtr. II

Full P

P.M.

P.M.

w/Riff A(4 times)

Full P

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Full P

P.M.

P.M.

P.M.

P.M.

P.M.

Full P

P.M.

P.M.

P.M.

P.M.

sl

1st, 2nd Verses
w/Riff A (1st bar only) (8 times)
N.C.(E5)



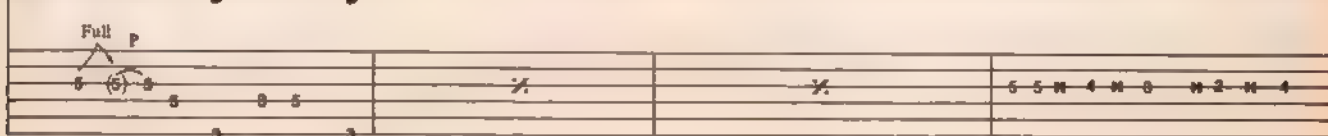
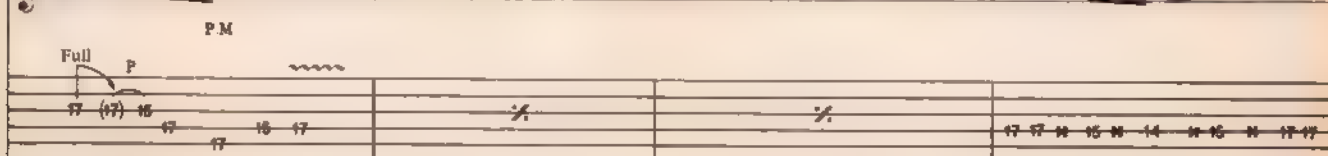
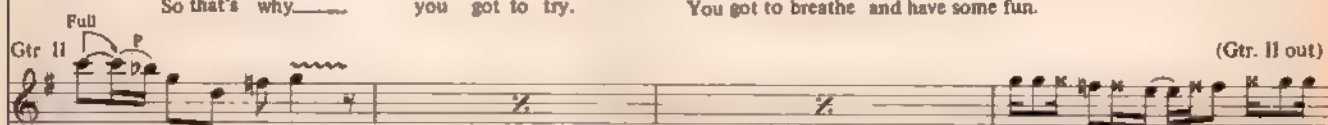
1. I was born _____ long a - go. I'm the cho-sen, I'm the one.
2. See additional lyrics



I have come _____ to save the day. And I won't leave un-til I'm done.



So that's why _____ you got to try. You got to breathe and have some fun.



w/Riff A (1st bar only) (4 times)
(E5)



Though I'm not paid, _____ I play this game. And I won't stop un-til I'm done.

Rhy Fill 1

(Gtr. II out)

*G6 **F#m7 N.C.(E)

(Spoken:) But what I really want to know is. Are you gon-na go my

Gtr. I Gtrs. I & II

*Bass plays G. **Bass plays F#.

*Slide refers to Gtr. I only.

1.

G6 F#m7

way? And I got to, got to know,-- yeah.

(Gtr. II out) Gtr. I

2.

w/Riff A (4 times) w/Riff B (3 times)

N.C.(E5) G6 (Gtr. I out) A^{II}

2 6 Gtr. I Gtr. II

And I got to, got to know.

E **D A D A sl.

*Gtr. I Play 4 times

*w/Flanger. **3rd time only, substitute D6 for D (this bar only).

Riff B

Full P Full P Full P Full P

P.M. P.M.

14 (14) 12 14 (14) 12 14 (14) 12 14 (14) 12

14 14 14 14

12 12 12 12

14 14 14 14

sl.

Rhy. Fig. 1 (Gtr. I)
 Guitar solo (end Rhy. Fig. 1)
 w/Rhy. Fig. 1 (6 times)

E D6 A D6 A sl

*Gtr. II

H Full P sl H sl sl

12-14 12-14-12 (12) (12) 14-12-12 14 14-12 14-10-11 12-12 10-12-10-12 (12) sl sl

*Flanger off

E D6 Full P H P H sl A D6 A E D6 Full Full A D6 A Full Full

let ring

Full P H P H sl 12-12-17 17 17-17 17-17 16-17 (17) 17 17 17

P H

E D6 1½ 1½ 1½ 1½ 1½ 1½ E D6

Full grad. bend 1½ 1½ 1½ 1½ 1½ P sl P

17 18 17 17 17 17 17 17 (17) 15 15 17 16-14-12 14

A D6 A E D6 A D6 A

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

let ring

H P Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12-14-12 12-14 12-12-15 12-12-14 (14) 12-12-15 12-12-14 12-12-15 12-15 12-15 12-15 12-15 12-15 12-15

E D6 D

Full P P P Full P sl

15-12 15-12 15-12 12-14 14-14 (14) 12-12-14 12 (12) (12) (12)

④ 4fr C# 5fr. D 6fr. D#

w/Riff A (1st bar only) (8 times)
w/Riff B (1st bar only) (6 times)
N.C.(E5) w/Riff B

6 2 G6 Gtr I F#m7 G6 F#m7

The first system of music consists of three staves. The top staff is a single melodic line in G major, featuring a sixteenth-note riff (labeled '6') and a two-note riff (labeled '2'). The middle and bottom staves provide harmonic support with chords: G6, Gtr I, F#m7, G6, and F#m7.

N.C.(E)

Are you gon-na go my way. (Gtr. II out)

Gtrs. I & II

The second system continues the musical piece. The top staff has the lyrics "Are you gon-na go my way." and a notation "(Gtr. II out)". The middle staff shows a melodic line with slurs and a "sl." (slide) instruction. The bottom staff shows a bass line with a "sl." instruction.

G6 F#m7 Free time N.C.

(Spoken:) 'Cause, baby, I got to know. Yeah.

The third system features a "Free time" section. The top staff has the lyrics "(Spoken:) 'Cause, baby, I got to know. Yeah." and a notation "N.C.". The middle staff shows a melodic line with a triplet of eighth notes and a "sl." instruction. The bottom staff shows a bass line with a "sl." instruction.

*With one vol. knob set to zero, flick toggle switch back and forth in specified rhythm.

Additional Lyrics

2. I don't know why we always cry.
This we must leave and get undone.
We must engage and rearrange.
And turn this planet back to one
So tell me why we got to die
And kill each other one by one.
We've got to love and rub-a-dub.
We've got to dance and be in love.
But what I really want to know is... etc.

ARE YOU GONNA GO MY WAY

As Recorded by Lenny Kravitz
(From the album ARE YOU GONNA GO MY WAY/Virgin Records)

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Tablature Explanation page 136

Moderate Rock $\text{♩} = 128$
N.C.(E5)
Intro (Guitar) 6

mf f sl

14 14 14 14 (14)

H

7 7 5 7 5 7 7 7 5 7 5 7 7 7 5 7 5

1st Verse
N.C.(E5)

(Vocal:) I was born long a - go...

7 7 7 5 7 7 7 5 7 5 7 7 7 7 5

sl.

7 7 7 7 5 7 7 7 7 5

(G5) (E5)

7 7 7 5 7 5 7 7 7 5 7 5 7 7 7 5 7 5

sl.

7 7 5 7 5 7 7 7 7 5 7 5 7 7 7 5 7 5

But what I really want to know is...

7 7 5 7 5 7 7 7 7 5 7 5 7 7 7 5 7 5

N.C.(E) G6 F#m7 N.C.(E5) 3

2nd Verse
N.C.(E5)

I don't know why we al - ways cry .

(G5)

sl.

(E5)

G6 F#m7

sl.

But what I really want to know is...

sl.

N.C.(E) G6 A

6

E D A D A E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 A D6 A E D6 A D6 A

E D6 D/A N.C.(E5)

G6 F#m7 G6 F#m7

N.C.(E) G6 F#m7 Free time

sl sl

316

As Recorded by Van Halen

(From the album VAN HALEN: RIGHT HERE, RIGHT NOW/Warner Bros. Records)

**Music by Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar**

Moderately slow $\text{♩} = 79$
Triplet feel $\text{♩} = \text{♩} = \text{♩}$

A D E A D E A

mf let ring-----4
w/fingers

let ring-----4

let ring-----4

D E A D A E/A C#m D/F#

let ring-----4

let ring-----4

let ring-----4

G5 A D E A D A E/A

let ring-----4

let ring-----4

let ring-----4

C#m D/F# G5 A D E A

let ring-----4

let ring-----4

let ring-----4

D A E/A C#m D/F# G5 A

let ring-----4

let ring-----4

let ring-----4

Musical score for "The Girl on the Train" by Rachel Watson. The score is for guitar and includes a melody line and a guitar accompaniment line. The melody line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features various chords (D, E, A, D, A, E/A, C#m D/F#) and includes slurs, triplets, and a "let ring" instruction. The guitar accompaniment line is in bass clef and includes fret numbers and a "let ring" instruction.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff, with a wavy line above it indicating a vibrato or tremolo effect. The accompaniment is written on a four-line staff, with a wavy line above it indicating a vibrato or tremolo effect. The melody includes a triplet of eighth notes and a half note. The accompaniment includes a triplet of eighth notes and a half note. The second system continues the melody and accompaniment, with the melody ending on a half note and the accompaniment ending on a half note. The score is written in a style typical of early 20th-century musical notation.

Asus2
 *A.H.
 (8va)

1/4 (end triplet feel)

let ring

*A.H.

*Tapped harmonics. Fret note normally and tap at fret indicated in parentheses.

Faster = 146
N.C.(E5)

*Ti = Tap both notes w/R.H. index finger;
L.H. = Slap & mute low strgs. w/ left hand,
Tp = Tap w/R.H. thumb.

N.C.(E5)

(D5)

(E5)

(D5)

(E5)

*Slap w/R.H. thumb.

(D5)

*A.H.-----

A.H.-----

A.H.-----

A.H.-----

A.H.-----

A.H.-----

*A.H.-----

A.H.-----

A.H.-----

A.H.-----

A.H.-----

A.H.-----

*Tapped harmonics

*All vib. and bends are w/L.H. (next 18 bars).

(D)

[illegible]

Slower ♩ = 108
(B7)

TP PPHH TP PPHH TP PPHH TP PPHH

grad accel.

TP PPHH TP PPHH TP PPHH TP PPHH TP PPHH TP PPHH

Moderately ♩ = 120

rit

(Esus4)

P let ring

*A.H. (8va)

Free time ♩ = ca. 72

Cmaj7/G

Fmaj7/C

Cmaj7

Bsus4

trem. bar

N.C. 3 1/2

*Vol. knob swell

Harm. (8va)

Cmaj7/G

Fmaj7/C

Cmaj7/G

C5

E5

B5

C5

(E \flat) **sim.* (G) (B)

*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).

(G) (D) (F)

(C) (E \flat) (B \flat)

(D \flat) (E \flat) (G)

(B \flat) (D \flat)

(G) (B \flat) (E)

(G) (D \flat)

(E \flat) (F)

(G) (A) (B \flat)

(C) (D)

(E)

N.C.

(delay off)

Free time \bullet = ca. 54

[illegible]

(Drums & Bass gtr. out) Faster ♩ = ca. 132

A.H. (15ma) 1/4 1/4 A.H. (15ma) 1/4 1/4 1/2

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with lyrics written below it. The bottom staff is a single-line bass line with fingerings (numbers 1-5) and dynamics (T, P, sl) written below it. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The piece concludes with a final double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music is in 2/4 time. The melody in the top staff includes various articulations such as 'T' (tongue), 'P' (piano), and 'Full' (full). There are also dynamic markings like '1/2' and '3'. The bottom staff features a bass line with fingerings (1-2-3, 4-5, etc.) and articulations like 'T' and 'P'. The score is divided into measures by bar lines, with some measures containing repeat signs or first/second endings.

Slower ♩ = ca. 82
(Drums & Bass gtr. in)

A5

G5

*Hammer w/L.H. thumb.

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff (treble and bass clefs). The melody features a triplet of eighth notes in the second measure and a half note in the third measure. The accompaniment consists of a steady eighth-note pattern in the bass and a treble staff with a wavy line indicating a sustained or tremolo effect. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Allegretto'.

A.H. pitches.	D	D	D	A	D	A	Fdbk pitch.	A
---------------	---	---	---	---	---	---	----------------	---

A.H. pitches D D D A D A Fdbk pitch A

15 trem. bar 16 trem. bar 17 trem. bar 18 trem. bar 19 trem. bar

Full T P H accel. 15 17 18 19

3-12 H sl.

Faster ♩ = ca. 160

8va-----

First system of guitar notation. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

8va-----

Second system of guitar notation. The staff continues the melodic line with fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

8va-----

Third system of guitar notation. The staff continues the melodic line with fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

8va-----

Fourth system of guitar notation. The staff continues the melodic line with fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

8va-----

Fifth system of guitar notation. The staff continues the melodic line with fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

Sixth system of guitar notation. The staff continues the melodic line with fret numbers (17, 12, 15, 10, 14) and techniques (T, P, H, Tsl, P, H). There are six measures in total, with a repeat sign at the end.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, with many notes beamed in pairs. Above the staff, the letters 'T' and 'P' are placed above specific notes, indicating trill and grace note ornaments. The melody includes a repeat sign with first and second endings. The second system is a single-line staff with a treble clef, containing a sequence of numbers (7, 12, 8, 12, 10, 12, 8, 12, 7, 12, 6, 12, 7, 12, 4, 12, 5, 8, 12, 7, 12, 8, 12, 6, 10, 12) which likely represent fret numbers for a guitar or similar fretted instrument. Above these numbers, the letters 'T' and 'P' are placed, indicating trill and grace note ornaments. The score is written in a historical style, with a decorative border at the top.

The musical score for 'The Girl Who Sings' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with various articulations: slurs, accents, and slurs over groups of notes. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. The score is divided into two measures by a double bar line. The first measure contains a complex sequence of notes and rests, while the second measure continues the melody and bass line with similar articulations.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and dynamic markings. The title 'The Rose Tree' is written in a decorative font at the top of the page.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The lyrics are written below the bottom staff, aligned with the notes. The title 'The Rose Tree' is written in a decorative, stylized font at the top of the page.

The image shows a musical score for a piano introduction and a waltz section. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The score includes various musical notations such as slurs, fingerings, and dynamic markings like *sl.* (sforzando) and *P* (piano). The waltz section is marked with a 3/4 time signature and a key signature of one sharp. The score is written for piano and includes fingerings, slurs, and dynamic markings like *sl.* (sforzando) and *P* (piano).

A.H. pitch: C♯

*Depress & vib.
simultaneously.

Slower \dot{V}_E = ca. 120

842

12 10 10 17 10 17 14 10

trem. pick accel.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The music is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Rose Tree' are written below the notes. The score is divided into two systems by a double bar line. The first system ends with a double bar line, and the second system begins with a new line of music. The score is written in a clear, legible font, and the musical notation is precise. The lyrics are written in a simple, sans-serif font. The score is a high-quality reproduction of a musical manuscript.

Full

T P

T P

T P

P H sl P

H P P H P P

A.H. (15ma)

Full

A.H. (15ma)

P

Full

T P

T P

P H sl P

H P P H P P

A.H. (15ma)

Full

P

2

5 2

T P

7 2 5 2 (2) 0 2 4 2 3 5 3 0 5 3 0 2 (2) 0 2 2 0 3 3 0 P

A.H. pitches: G

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody and a bass clef staff with a bass line. The melody features sixteenth-note runs, a triplet, and a key signature change to one sharp (F#). The bass line is primarily composed of eighth notes. The second system continues the melody and bass line, ending with a double bar line. The key signature remains one sharp throughout.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a half note 'H' and followed by sixteenth notes. The accompaniment is on a lower staff, marked with 'P' for piano. The second system continues the melody and accompaniment, with the melody staff showing a key signature change to two flats (B-flat and E-flat) and the accompaniment staff showing a key signature change to two flats (B-flat and E-flat). The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

*A.H. (8va)
T P P

H P H P H P H sl P H P H P H

P P H P H P H P H P H P H

H

*Tapped harmonic

sl H P H P H P H P H P H P H P H P H

sl H P H P H P H P H P H P H P H P H

(C#m)

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

accel

(A) (A°7) (B)

TRH TRH TRH TRH TRH TRH TRH TRH sl TRH TRH TRH TRH TRH TRH TRH TRH sl

TRH TRH TRH TRH TRH TRH TRH TRH sl TRH TRH TRH TRH TRH TRH TRH TRH sl

(E) (C)

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

(Csus2) (D) (Dsus2)

TRH TRH TRH sl TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH TRH

[illegible][illegible][illegible][illegible][illegible]

Continued from page 23

cool and progressive. I like to think of a song like this as more progressive. You can't really categorize it and say, "Oh, that's metal." I say "hard rock." Back in the old days with Led Zeppelin and Black Sabbath or progressive bands like Yes and then Sly & the Family Stone, everybody called them "rock" bands. That's what we are today—all of us are rock bands. The Chili Peppers to Pearl Jam, Suicidal to Metallica are rock bands. Categories have screwed things up, especially in the '80s. Everything relied on categories—"New Romantic" in the early '80s. It all gets ridiculous because now everybody is looking for a category and if it doesn't fit a category then it doesn't get on MTV or hit the airwaves. I think this song is very progressive. Actually, I would have liked to have heard more of a funk guitar/rhythm thing like EW&F's Al McKay. Something like that. It's a cool song. I would have thrown a funky rhythm track on there myself. I like Living Colour. They are a cool band.

"Mouth for War"

Vulgar Display of Power

Pantera

(Atco)

ROBERT: About three years ago we took

them on tour with us. No one knew who Pantera was. Obviously now they are one of the more popular "hard metal" type bands. They are a great band—the guitar player is great. The singer has got a cool thing happening; his vibe. This song is cool. When I first heard it I thought it was pretty innovative in the rhythmic sense. One of the cool things is that Darrell is a very rhythmic player in his rhythms. He is very heavy but you can almost feel a little bit of that country the way he is sliding. I can hear an old blues guy with an acoustic and a slide going *waa waa*. I heard that influence in his rhythms. I hear it a lot in a lot of their stuff. I can hear that sort of blues and country element in their music. For what they are doing they are a great live band and they are good people.

"You Can Call Me Al"

Graceland

Paul Simon

(Warner Bros.)

ROBERT: Paul Simon is cool. I like a lot of the stuff he did in the early period as well; the harmony with Simon & Garfunkel. That music moved me, too. It's weird because I was moved by the funky stuff but then Simon & Garfunkel would move me, too. You could feel in their harmony and melody there was an emotional

thing. On a song like this it's very cool because obviously he has taken the bass and made it much more present than it would have been in other situations. I also heard double tracking. I heard a fretless doing some melodic work underneath his melody, which was cool. Actually, the fretless was answering the backups on this song. The bass has a good feel and it's kind of busy but it's in the pocket. It's there and it moves the song. I like that because as a bass player I have the same approach except it's not that traditional, at least not by rock standards. I think with Infectious Grooves the bass isn't so traditional as well. The bass is sometimes very busy but I always try and have it carry the song as much as I can. I don't think it feels busy. It's busy but it doesn't come across busy because of the way it's played and the way it feels. It feels right. How can you categorize a song like this and try to put it in a specific category? It's got so many influences and he's also experimenting with different styles and cultures in his music. Obviously you can feel the percussion; you can feel it in the backups. He is taking the culture of these musicians and using it in the music. The main riff is not so cultural but it fits the song. It's simple, too. Underneath all the rhythm stuff that's going on he's got simplicity. It's very cool.

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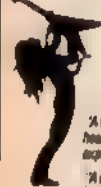
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"Arma De Caza Mayor"

Sonrise Salvaje

David Lee Roth

(Warner Bros.)

ROBERT: That was some cool stuff, that record. Billy Sheehan is a very cool bass player, especially him and [Steve] Vai together. They got real innovative. Billy is cool in the sense that he moved the bass, especially in metal where the bass was very straight ahead. A lot of people used to say, "Oh, you play bass—that's an easy instrument" or "I never hear the bass." Billy actually took the bass and made it more of a lead instrument; he incorporated the production aspect of it. You can hear him riffing with Vai simultaneously. That's cool. He opened a lot of doors. He rehearsed next door to Infectious Grooves/Suicidal. He would come in and say, "Sounds great. Sorry, I didn't mean to interrupt your rehearsal." I take it as an honor when someone of his caliber and such an innovator of rock bass asks, "Who's the bass player? You guys sound great." This song right here is crazy. I like it because it's wacky, all the changes and stuff. It's not so traditional in that sense. I like that—screw with the arrangement some and trick it out. With Infectious Grooves, on a song like "Monster Skank" we kind of do that. On "Slow Motion Slamming" we did that. There were no rules. We went crazy with it in different sections but we incorporate more of the funky sort of vibe. It gets crazy with the rock edge and metal and then incorporating the funk. Kind of strange to hear [Roth] sing it in Spanish. It's cool. I remember when he had done that.

"Free Will"

Chronicles

Rush

(Mercury)

ROBERT: When I was in high school Rush were one of my main influences and even recently I started listening to some of their stuff again and realized there's actually similarities to what I try and write and to my arrangements and my approach as a bass player and [Geddy Lee's] approach. The progressive aspect of it. The guy who engineered this record, *Moving Pictures*, and *Permanent Waves*—Paul Northfield—is the new producer for Infectious Grooves. He is doing the third album. He did four songs on the limited edition. He did "Immigrant Song," "Fame," "Don't Stop, Spread the Jam," and "Turtle Wax." He is my number one choice right now because he did Gentle Giant and Rush and with Infectious we've always needed someone who is a great

engineer and also feels comfortable being different and trying new things and experimenting musically. Paul Northfield has been around for years and he is perfect in that sense. Also from a bass standpoint he is part responsible for getting the bass tones that you hear on Geddy Lee's stuff. That to me was their classic stuff. So Paul really knows how to dial in and focus on getting great bass sounds; a little bit of grunge to the bass. In the Rush arrangements the bass is a dominant instrument in their music. I also like to have that same sort of approach when I write. I have the bass very present. It's funny that you played this because with Infectious, in a weird way, I thought we had some similarities to Rush but Mike Muir hates Rush. From an instrumental standpoint I feel like we are kind of in the same ballpark. I don't know why.

"Liberty City"

Invitation

Jaco Pastorius

(Warner Bros.)

ROBERT: I saw this big band twice. Jaco is an incredible bass player, so melodic and so much feel. He obviously was a genius. He has so much feel in his playing and he is one of those players who can get away with anything as a player. With his style I can see him playing Metallica and it still fits. I think if Jaco was still around today he was so open-minded he would probably be hanging out at a Metallica show. I could see him at a Sex Pistols concert and getting off on it. At the same time I could see him at a classical concert. I think he is so incredible. His music paints a picture; his style, his approach. There's not too many players like that; [not too many] musicians in general that have that in them, that can do that. It's incredible. When I hear his music with his bass lines I actually visualize and see things.

Did you like Jaco playing jazz?

ROBERT: Oh yeah, I was a big-time Weather Report fan. I have all their records. I never really learned a Weather Report song or anything. What I did was try to take Jaco's kind of vibe and feel to the instrument and his approach to writing bass lines and the technique and I'd try to use it with my songs and what I do. I did that a lot and sometimes I think that kind of hurt me when I was younger. I would get together to play with some guys and they would say [to play] UFO or Weather Report and I didn't know any songs. I knew the technique and the feel and style of it. I'd take the feel and style and the concept they would use but I wouldn't use the exact licks. ▀

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SOUL

From the outside, being a rock guitarist in a recording band looks pretty good. You get to play every night in front of an audience. You travel around meeting new people everywhere you go. But the reality is it's not quite normal (or as Billy Joel put it, "I spend my time with constant strangers"). The people you meet seem more like genies—they may just be fans or record company employees, but wish fulfillment is their aim. You need, you want, you got. These "yes-men" often accept personal ridicule and embarrassment with a smile. And they endure all this just to be close to you—perhaps so that you in turn can fulfill their fantasy vision of you. But

these "genies" are not your parents and you aren't seven years old anymore. It's no wonder that after a while musicians crave their real friends; real people who give them shit and not just take it. Peers who tell them when their playing sucks. Someone who will talk music with them without trying to score points or be helpful. With a friend you don't have to watch what you say or play. It's this warts-and-all relation-





ship that fans (and, yes, journalists) don't get to see or hear in their limited contact with musicians.

That private but wholly revealing relationship between friends is what we set out to present in this issue: the drop-your-guard "shop talk" that goes on when the tape is not rolling. Here are three different looks into what goes down when six-string buddies get together to talk music.

The bonds of friendship brought out childlike silliness and sober seriousness when Eddie Van Halen, about to embark on a world tour, agreed to interview his best bud, Steve Lukather, who was simultaneously celebrating the music and grieving the loss of Jeff Porcaro on the recent Toto album, *Kingdom of Desire*. When Nirvana's Dave Grohl sat down with Thurston Moore of Sonic Youth and Don Fleming of Gumball, the attitudes exhibited in their casual, three-way conversation revealed more about their music than any interviewer's questions could. Brian May and Nuno Bettencourt had gotten together for *GFTPM*'s April '93 cover story, and the friendship between Queen's classic rock guitarist and Extreme's modern rock eclectic turned into a marathon resembling a talk between an older and younger brother.

So listen in...then tell a friend.

BRIAN MAY



BY JOHN
STIX

NUN



BETTENCOURT

Brian, are you aware that while you have influenced a lot of people, if they do a Brian May lick they have to sound like you?

NUNO: I have to agree with that. It's one of those things in Brian's case where it wasn't so much just the style, it was a sound also that not a lot of people had. Personally, I think the sound itself was

Were you aware of when you got that sound, when you didn't sound like your hero?

B: I think we all start out—

N: Emulating another player.

B: Yeah, taking in what everybody has and trying to do it. Definitely. I remember hearing George Harrison say they tried to do what The Shadows did and it came

out sounding like something totally different. I suppose that's what always happens. There is this nice kind of translation process that happens. You take something in and then you do it in your own way and it becomes your own style. I suppose we all do that. I was never aware that it was anything that special. To be truthful, I'm embarrassed if somebody says that because I don't have this feeling that what I've done is anything great in terms of great shakes. But I'm happy that people find it a springboard for what they do. If that happens it's wonderful.

Are you not aware that your sound is unique?

B: That's partly accidental because me and my dad made the guitar and I found the amplifier. I had this sound in my head. I knew that I wanted it to be like a voice so there was some planning involved. But really I was lucky that I found it. I suppose I had a slight doubt in the beginning that maybe it was a little too mellow. And it was

sounding different to everybody else. I felt that it was like a voice and I kind of went on with it.

Nuno, have you found your sound or are you still on the prowl?

N: I don't think my playing is going to end up being like that—finding a "sound." For instance, I got a chance to go to a Van Halen rehearsal. I walk in and hear Eddie and I go, "Jesus, there's that tone he has." I was thinking to myself, "I would love to play his stuff. I would love to see if it sounds like that." They stopped for a second and he goes, "You've got to

try my stuff out." I sit down and grab his guitar and start playing and unfortunately it sounded just like me.

B: Fortunately.

N: I was like, "Oh man, it *is* in the guy's fingers." That's a lot to do with the fingers: the expression, an attack, and how you make things ring and not ring. So I guess the sound I'm always looking for tends to always be there no matter what I do. I don't know if I'm discovering a sound or if it's just the way it is.

Are particular guitars and amps important? Brian, it's part of your signature.

B: I don't have much interest in guitars and equipment to be truthful. The most boring thing that can happen to me in an interview is when people say, "What number do you turn up to?" At that point I kind of turn off because I don't give a fuck really. If it sounds good, it is good. I don't have any interest in gear.

But your sound was based on a guitar that you built and the Vox AC-30.

B: There you have it. I was lucky. I suppose if it hadn't worked out I would have kept looking for something that worked.

Nuno, when you started you put the guitars together yourself. Is the Washburn N-4 similar to the guitars you built for yourself?

N: Whatever you feel comfortable with is the best guitar for you. That's pretty much what it is. The Washburn is what I built myself in the beginning but better made.

Do you have an amp sound?

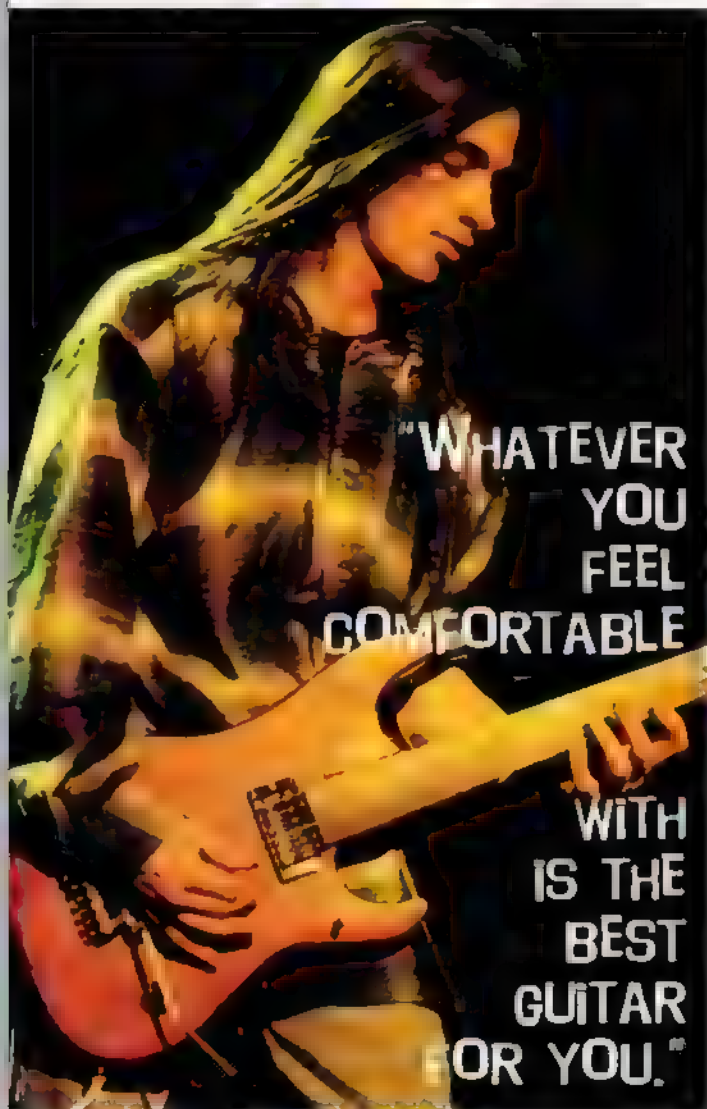
N: On the last record I pretty much used a Soldano head for rhythm and I used a G-K for solos. Live I just use an ADA amp.

Were there sounds on records that made your hair stand on end?

B: I'll never forget the first time I heard The Who's "My Generation." It was on a tiny radio and me and my friend raced out and bought the thing and played it over and over again. It was that sort of enormous *clang* that killed me. That was one of my moments. There's a few of The Who's early records which were like that. For lead sounds I would say Jeff Beck. Jeff hates his record "Hi-Ho Silver Lining." Apparently he was pushed into it, but the solo on that where it kind of splatters in the middle and then bursts into probably an accidental, double-track harmony bit killed me and I wore that into the ground. One of the most perfect sounds I remember is Edward's on "The Best of Both Worlds." It's a huge, fat rhythm sound. It's just the way he strokes it. It's actually gently played in a way but it sounds so vast. I love that sound. He calls it "brown."

N: He always had this ability to have one

Continued on page 96



way ahead of its time as far as the smoothness and the amount of distortion you could have and still sound that smooth. Back during *Queen II* and their first record it was as heavy, if not heavier than Eddie's sound at times. You're right—when you try to do a Brian lick you can't just play the lick, you've got to get that sound. You know you can't get it but you get as close as you can. You've got to try to sound like that. Or else it won't sound like Brian.

BRIAN: That's funny. It makes me smile that you thought that way.

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THURSTON MOORE & DON FLEMING



Interviewed by
**DAVE
GROHL**
of **NIRVANA**

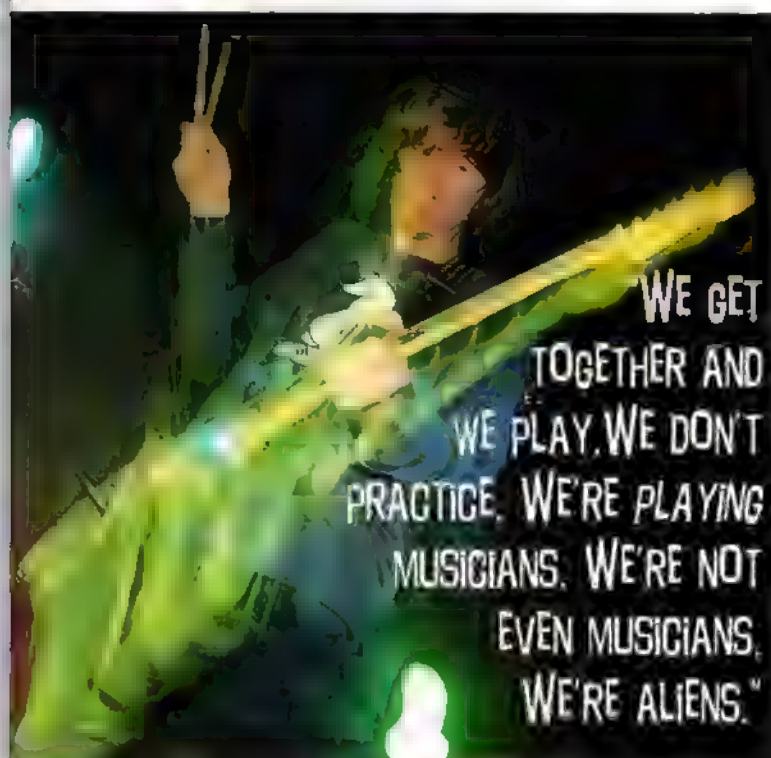


udging by the mail we receive, few things get under the skin of a studious musician more than some bunch of punks hitting it big with a four-chord wonder. Witness Nirvana: When *Nevermind* went through the roof in 1992, music students from coast to coast undoubtedly looked out from behind their Bach etudes to say Whaa?? The insolent finger that Sid Vicious once held up was yet again flipped—but this time the world responded by emptying their pockets and joining the mosh.

Since its pasty-skinned beginnings, the dogma of music from the far left has stirred up the most base questions about pop: What's good or bad? If it feels good, is that enough? Does noise count? Is this the work of artists, *artistes*, or amateurs? Today (at least among *GFTPM* readers) these are the questions that polarize. While students of

thurston moore & don fleming

one school toil over usage of the Lydian mode, students of the other look for the best kitchen utensil to scrape across the fretboard.



To get a grasp of what the guys in the black hats might be thinking, we had Nirvana's Dave Grohl interview Thurston Moore and Don Fleming while they were working together in LA's Ocean Way Recording studios. Sonic Youth's Moore has been seen in the same circles with Fleming lately: Fleming produced Sonic Youth's breakthrough *Goo*, and the pair worked together last year in a pick-up band called Dim Stars with Steve Shelley (co-troublemaker in Sonic Youth) and Richard Hell. Fleming has gained notoriety as a brazen producer (Screaming Trees, Teenage Fanclub, Hole, The Posies, and even Alice Cooper), though he also has a long history with the many notorious bands he's formed since the late '70s, most recently releasing *Super Tasty* with Gumball. Dave Grohl, who's been appointed mediator here, is used to being stuck in the middle since his band Nirvana has the dubious honor of being an "underground success."

Deciding whether this music is art, fingerpainting or the art of fingerpainting is up to you. Our intent in getting these players together was to find out how *they* hear it. We also wanted to offer them the opportunity to defend their work against their musically elitist detractors. However, what we probably neglected to consider is that they honestly couldn't give a shit!

DG: Alright, here we go. Here's the questions. This is a question for the two of y'all. Do you or can you control the upper harmonics created through distortion and odd tunings?

DF: I don't know, man. Is it control? Is it a matter of control? Upper what?

TM: [laughs]

DG: Harmonics. Y'know, that Yes song?

DF: [quips] I'm using a harmonica on one song.

TM: What is the question? Control the upper harmonics?

DG: Do you or can you control the upper harmonics created through distortion and odd tunings?

TM: Yeah, of course you can control it. Unless you let it get out of control, which you try...

DF: Well, there's the fine line—yeah, if you start squealing then it's fucked.

TM: It's not a question of control anyway. What you're trying to do is create a good, working relationship with distorted upper harmonics.

DG: That's great.

TM: [laughs] I do think so

DG: Do you play in odd tunings so that you can reach the chords and sounds in your head or are such techniques done intentionally to throw yourself out of the familiar and into the random?

TM: That's a stupid-ass question.

DF: [laughs] Yeah, well... First of all, as far as practicing goes—what's the name of the magazine?

TM&DG: *Guitar For The Practicing Musician*.

TM: First of all, we

don't practice.

DF: No practicing, number one. It's bad for your elbow.

DG: What do you do?

TM: You play.

DF: You just play. Book a gig and go play.

DG: Do you rehearse?

DF: No, no, that's the other thing.

TM: No, that's for Broadway. They rehearse. We get together and we play. We don't practice. We're *playing* musicians. We're not even musicians. We're aliens [laughs].

DF: The more you practice, the worse it gets—that's all I could tell you.

DG: Do you think dissonant chords sound as discordant to you as they do to fans of Julio Iglesias?

TM: They don't sound as discordant as Julio Iglesias' fuckin' voice sounds to us, put it that way.

DG: I guess that's a "yes"!

DF: I think that's a yes.

DG: Do you often ruin your guitars by bending, banging, and taking screwdrivers to them?

DF: Yep, all the time.

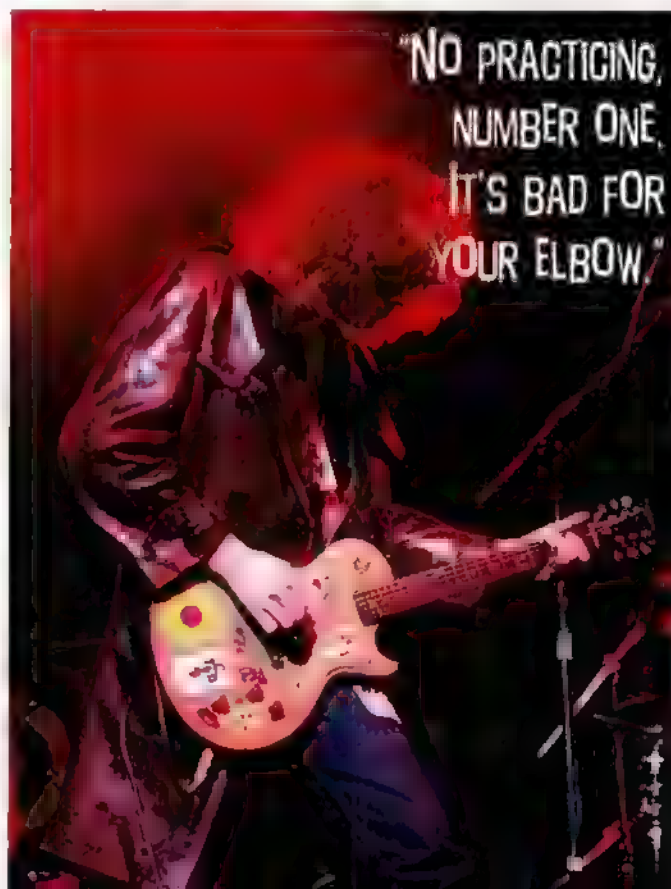
DG: What does that do to a fretboard, man? You take the little fret things out, don't you?

TM: Once in a while. When it falls out, it's out.

DF: Yep. Shit happens.

TM: Yeah. The answer to that question is "Yes. Constantly. Always."

Continued on page 100



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EDDIE VAN HALEN

INTERVIEWS

STEVE DUKA





DU

teve and Ed are best friends. They bring out the goofy, little kid in each other and remind one another how to keep celebrity at bay. But from a musical outlook they are about as different as it gets. Where Steve (affectionately called "Luke" by his buddies) knows the language of music, Ed has no idea about the theory behind what he does. Where Steve understands how to use control to build his music, Ed has become a legend for his spontaneity. Where Steve works studio techniques for all they're worth,

THE

Photos by Robert Knight

eddie van halen & steve lukather

Ed jams and calls it a take. Where Steve has a rack as big as a refrigerator, Ed likes to make all the sounds with his hands. But after all, when it comes to music lovers, why shouldn't opposites attract?

Despite my encounters with Eddie Van Halen and Steve Lukather as artists for over 15 years, only recently did I come up with the simple idea that they might have fun speaking to each other about music. When asked if he would be the interviewer, Ed agreed and the two of them met up at 5150 for this unique, on-the-record get-together.

ED: Why do you make music?

LUKE: It's the only thing I've ever known how to do.

ED: What inspired you to start—family, friends?

reverb struck a nerve inside of me.

E: So you started off playing guitar immediately?

L: Yeah.

E: Because you play great piano, too.

L: No, not really.

E: Compared to a lot of people I know [laughs].

L: I just taught myself how to play. Then I'd hang out with older kids who knew how to play and I learned chords off of them.

E: How did you get into the jazz thing or the session thing?

L: That happened years later. I went to high school with the Porcaro family and their father was a studio musician. Jeff Porcaro [late drummer for Toto] and [Toto keyboardist] David Paich were a couple years older than me and they were already doing sessions.

E: You taught yourself how to read and all that stuff?

L: No, actually I studied but I was self-taught until about 15 and then I started taking lessons with [classical/jazz/country player] Jimmy Wyble. He taught me how to read and I took a lot of other classes, like orchestration. I wanted to learn. At that point I was really intrigued by the whole session thing. It wasn't something I wanted to do since I was a little kid. I didn't know anything about it until I was in high school. I always thought it was kind of cool to be able to play on all these great artists' records.

E: And you have

played with everybody on the planet. You were the number one studio cat when you were doing it.

L: Yeah, I guess. I guess it was because I was the only guy who would turn his amp all the way up. Then I could read it well enough to do it. I'm not an incredible reader but I could do it. It's something you have to keep frosty. It's like learning a foreign language—if you don't practice it then you'll lose the ability to use it. You have to look at it and brush up on it.

E: If I personally did as many sessions as you did I'd be burnt.

L: I did get burnt.

E: Where did you find time to do Toto and how did [all the studio work] affect the songs that you write for Toto?

L: That's a great question. First off, as far as Toto goes, when we were in Toto that's all I would do. The rest of the year when I wasn't on the road I'd have plenty of time. You could do 20 sessions in a week and still have time for other things. With songwriting, you can't help but be influenced by some of the things going on around you, whether it be listening to the radio or playing on somebody's record. If there was an r&b date then maybe you'd go home with that kind of groove in your head. You might pick up a keyboard or guitar and it finds its way into your writing. Or if you're playing on a more rock-oriented thing you might have that vibe in your head and it might subconsciously come out in your writing.

E: How did knowing different styles affect your writing?

L: That was really helpful. I write songs for other people too, not just for Toto. I won a Grammy for best r&b song ["Turn Your Love Around"], which is something that a lot of normal rock writers couldn't do.

E: You did such a wide variety of music. You did everything from funk to jazz to you name it. Probably stuff I've never even heard.

L: There's a lot of stuff I hope nobody has ever heard [both laugh].

E: At the time was it a cleansing thing when you went back to Toto?

L: I always wanted to just be in a band. I fell into this whole thing—it was almost by accident. Jeff used to recommend me for sessions and I fell into it. The next thing you know I was doing all these records, like 20 sessions a week with all these great musicians. You can do four different styles in one day and you have no idea. It's not like they send you a tape and you learn the song.

E: You've got to be creative right there on the spot.

L: Exactly. You get one to three takes to come up with a great part and they are recording it. You have to have it together. You have to have your sound together.

E: You've got to have your shit together.

L: You've got to have it together. They don't have a lot of patience for people who screw up.

E: "Next."

L: Exactly. There's a million other guys sitting around waiting for your job. But as far as it affecting Toto, it makes whatever I do so readily accessible to anybody who wants it, it takes away from its being special. I think I have a little bit more going on than some clown who reads music all day. I think I would have been



"I'M PROUD OF A LOT OF THE WORK I DID AND I'M ASHAMED OF SOME OF THE OTHER WORK. YOU KNOW, SOMETIMES YOU HAVE TO POLISH A TURD. THAT'S THE BOTTOM LINE." STEVE LUKATHER

LUKE: Actually, nobody in my family has any musical talent whatsoever.

E: You do

L: That's questionable at this point anyway.

E: Why do you make music? Think about it.

L: 'Cause when I was a little kid it just struck me. My father bought me a guitar and a copy of *Meet The Beatles* when I was seven. Just the sound of it overcame my whole soul, if you want to call it that. I knew that's what I wanted to do. I remember George Harrison played a solo in "I Saw Her Standing There" and just the sound of the guitar bending and the

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more respected as a guitarist if I had just done Toto

E: How did it affect you? Did it inspire you to write your own music or did it burn you out and make you want to throw the guitar in the closet?

L: Both. I know that's a strange answer. You get hooked by the really good things but sometimes you go, "What is the point?" I don't understand how half these people got their record deal. I figured I'd quit before I hate it.

E: No, I understand.

L: Some were great sessions, some were great records, particularly in the late '70s and early '80s. That was the peak of when

I was doing it. I would look forward to being there and then sometimes the artist would be terrible—you didn't understand how these people got record deals! We'd sit there and make the most of it. This is a time before drum machines and before people had sophisticated home studios. There would be a piano/vocal demo or acoustic guitar demo. Or they would play the song for you. We'd basically rearrange and rewrite the song for them, just because we wanted to get the hell out of there. Most of it was bad; maybe 15 percent of the sessions were great, the rest were forgettable. That's when it got to the point where I stopped. Some of the more

fun records we did were [Don] Henley, Boz Scaggs and Elton John. Those records were really creative.

E: That's when I first met you.

L: That was 1980. I needed to borrow your amp because we were leaving on tour.

E: We were doing *Women and Children First* and you needed an amp. It was a cool day.

L: Neither one of us has been the same since.

E: Do you still do sessions?

L: I think I've done four records in the last two years.

E: You guys are good enough to be session players but you're not anymore.

L: We did it for a long time but we're not doing that. It kind of bugs me that people still go, "Oh yeah, those studio guys." I'm tired of that label. I'm proud of a lot of the work I did and I'm ashamed of some of the other work. You know, sometimes you have to polish a turd. That's the bottom line. That's what it is, man—get out the brown polish, man, here we go. I just didn't want to do that anymore. I wanted to play music that I liked with people that I respected. There's a lot of other guys, younger guys that want to do what I did already. They can have it.

E: Right, right. I'm sure you learned a lot.

L: I had a chance to work with some of the greatest people in the world that I never would have gotten the opportunity to work with if I wasn't a "studio player."

E: I think because you've done all that you're such a complete musician, so to speak. It's like all I do is Van Halen. You can do anything. I could throw you into anything—a jazz band or whatever kind of band—and you can hold your own.

L: I'm holding my own right now [laughs]. The difference between you and I, besides the fact that you are the player that you are and the person that you are, is that you've never tried to do anything else outside of Van Halen. You never really wanted to. You never felt the need to. You fulfill everything you want to do in your own group.

E: It's like, if I did a solo record I'd have Sammy, Mike and Al play on it anyway!

L: So basically you are doing your solo record all the time. That's the bottom line. Every person has different desires.

E: When you go on the road, do you do it for the work or for the pussy? Or do you work for the pussy?

L: I work for the pussy [laughs]. I can say that, I'm single! It's taken a long time but I'm actually starting to make money this time. A lot of people have this misconception that you go on the road your first tour and you start making a lot of money. Do

Continued on page 102

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here comes a time when creative people find themselves looking back and re-examining their original influences and inspiration. For Jeff Beck that meant recording an exact copy of a Gene Vincent and the Blue Caps

record. For Gary Moore it meant changing his career from a rock/blues performer to a blues/rock performer. Those players whose trip down memory lane is less extreme have made contributions to tribute records for the likes of Alice Cooper, Neil Young and Jimi Hendrix. Likewise, the recent *Freedom of Choice* is a compilation of "new wave" covers, and in Todd Rundgren's case, he recorded the *Faithful* album, where he impersonated his favorite bands.

Now Paul Rodgers, the voice of songs like "All Right Now" (Free) and "Can't Get Enough" (Bad Company), brings out a host of guitar greats to spread 'round the music of Muddy Waters.

This past summer Rodgers, together with Neal Schon, Todd Jensen and Deen Castronova, went out on the road to support *Muddy Water Blues/A Tribute to Muddy Waters*. The album they represented features no less guitar royalty than Jeff Beck, David Gilmour, Brian May, Slash, Buddy Guy, Trevor Rabin, Brian Setzer, Gary Moore, Steve Miller, Richie Sambora, and Neal Schon. The message of wisdom the record imparts is, "Don't listen to me, listen to my influences." Though Muddy is no longer with us, his music remains a constant source of inspiration for invention for all generations to come, which is where the trail blazed by Paul Rodgers and friends was started. *GFPM* hooked up with Paul for his personal overview of the project, and then spoke with each of his very special guests about the blues, recording cuts for the tribute album, and the spirit of Muddy Waters.

When you started your recording career did you think of recording blues covers along with originals?

PAUL RODGERS: I never ever did and I don't know why, because when I first started out with Free we were a blues band. And the band prior to that [Brown Sugar] was a total blues band. We moved away from that as we started to write our own songs. We started to write slightly different from the 12-bar blues and it became what Free became. But I always referred back to and listened to the blues. Free used to play "The Hunter," "Born Under A Bad Sign" and "Crossroads." We did a lot of B.B. King, like "4:00 in the Morning" and "Rock Me Baby."

Are the arrangements of "The Hunter" and "Bad Sign" from that time?

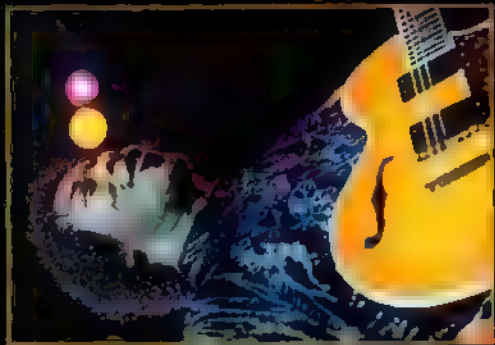
PR: I'm not sure because it's such a long time ago. You're talking about maybe 20 years. When we were doing "The Hunter," one thing Jason [Bonham, drummer on the tribute album] said to me was, "Have we got the tempo right? Is this how you used to do it?" I said, "Listen, we're not doing it to recreate what was—let's just do it now, as we are." That's the blues. It's an interpretation of how this particular band feels today. I even think that Monday's version can be different from Friday's.

Has music progressed much since Muddy Waters? Have we added to it, or embellished what has been?

PR: Technically we have definitely advanced. The sounds today are just wonderful. There's fabulous drum sounds available and a great range of color is available through synthesizers. But I think we have drifted away from the essence of the blues. I wish I could say what the essence of the blues is. My interpretation would be [that] it is a thing from inside, a mood. It's an expression of an emotion rather than a demonstration of ability. You don't have to be brilliant to say something.

Was Bad Company a blues band using that criteria?

PR: I don't think that Bad Company



buddy guy



slash

THE PAUL

RODGERS

TRIBUTE TO

MUDDY

WATERS

BLUES

by John Stix

TRAVELLERS

Monday



brian setzer



jeff beck



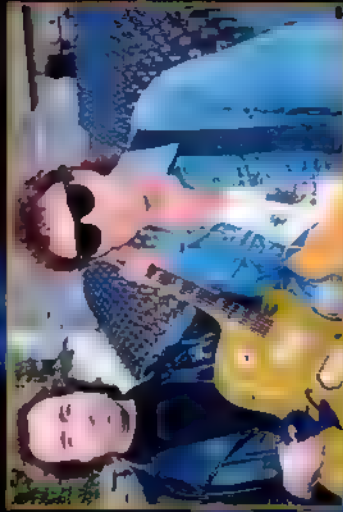
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Walters



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Rodgers & Schon live

was a blues band, although having said that, I think almost all rock'n'roll is somewhat blues-based.

Where does blues turn into rock'n'roll?

PR: Wow! What an interesting thing. When Phil Carson from Victory Music called me and we spoke about doing a blues album, he got the idea from something Jimmy Page and I did with the Firm—Muddy Waters' "I Just Want to Make Love to You." What we did was take a blues song and give it a rock'n'roll treatment, whatever that is. I guess that [means] electrify it and give it a sort of wall-of-sound thing. I don't know if it's an improvement, it's just a reinterpretation in our style.

Who chose the songs?

PR: Mostly myself. We had a basic band of myself, Pino Palladino [bass], Jason Bonham [drums] and Ian Hatton who is a great young guitar player from Bonham's band. We locked ourselves in a rehearsal room, had a few beers and got into listening to the blues and whatever occurred to

us. When we said, "This I like," we would get straight up on the stage, plug in and play it. I did a bit of homework but I didn't have to do a lot because I'm very familiar with the material anyway. When we got down to listening I decided to base it on an album I had for 20-odd years called *The Best of Muddy Waters*. It was put together during his lifetime and I figured that if he felt this was his best material then we should listen to that. I generally based it on that, although "She's Alright" I got from an old Dutch album that I found at an antique record fair. It's quite obscure and quite hard to read the lyrics. We had to completely reinterpret it. It was very creative. It was a very beautiful thing, very enjoyable, especially working with Pino.

You did the backing tracks and vocals first, then sent guitarists the finished tracks to consider?

PR: That's the way it worked out, yes. We wanted the tracks to be very strong so whoever was going to hear them would

hear something they would like and feel inclined towards playing on it. Then we came up with a wish list of who would be best on what. We looked at it and said, "Wow, this would be incredible. Can we do this?" We said all we can do is call them and see. We pretty much said, "Here's a song—how do you feel about playing on it?" We got an almost 100 percent positive response. Trevor Rabin was the first to come in and say "yes." It picked up from there.

What attracted you to a particular guitarist for a particular song? For example, why Brian Setzer for "Can't Be Satisfied"? Did you have the intro or did he tag it on?

PR: It's interesting that you asked the question because it shows just how suitable he is for the track. We had it exactly as it is. The original Muddy version is very much like that. That intro made us think of [Brian]; it's very country. When we were playing it we felt "This isn't quite us,

Continued on page 89

blues tribute

Continued from poster

although we like it." I think it was Jason's idea to go into the rock feel. Brian was almost a first choice because it is a little rockabilly and it's right in that pocket. He was great for that track.

What made you think of Trevor Rabin?

PR: Trevor is such a blinding guitar player. I thought the things that Pino was putting into "Louisiana Blues" needed to be picked up on. Did you notice the way he did it? Pino played some stunning things on the bass. He goes along very simply and suddenly lets it out of the pocket. You think, "What the hell happened?" Of course, with Trevor, he laid exactly the same lick. Very few guitarists can do that. It made the thing almost like a brass section suddenly coming in.

Jeff Beck got three cuts; how did that happen?

PR: Jeff was very much into it. He said, "I'll do the whole album," which was fantastic. I love the guy. But we said, "No, Jeff, we can't let you do that because we've already got commitments to other people. We'll give you as much as we can," which was three tracks. He is absolutely fantastic on them.

My favorite track in terms of what a guitarist did to enhance the track is "Rolling Stone."

PR: Oh yeah. (Beck) sounds like a voice. He imitates the voice with the same tone. It's unbelievable. Richie Sambora was Phil's connection. He called Richie who was just right for "School Girl" because he is very fiery as a guitar player.

Why did you want to do "School Girl" twice?

PR: We didn't, but that's the nature of the blues. The version that Richie plays on is the one we intended to play. There was one version where we were discussing the track between us and somebody said we could do it like this, and Pino picked up on it and suddenly we laid this thing down. We moved on and didn't even think about it. When we got back in and we'd done the right version, the producer said, "You ought to listen back to one of the takes. That was quite nice." We listened back and thought, "That's nice, too. We can't put the two of them on, can we?" We looked at each other and said, "Why not?" We sent the cooler version to Jeff because he is a very mature player and he is a thinking player. It was right in his ballpark.

How did you think of Slash for "The Hunter"?

PR: I saw him on some awards show and I thought, "He really is good." It

"Muddy was
the most
important
of the
Chicago blues
musicians.
He had the
best band,
the most
tradition,
and the most
authority."

(Steve Miller)

sounds like a put-down but it's not meant to be at all. I was impressed by his playing. Jason bumped into him at a nightclub. They got to talking and Jason told him what we were doing and that we were looking for different guitar players and [asked if he] would like to play. So the contact was made and we put him together with "The Hunter" and liked the results.

I never think of Brian May as a blues player.

PR: Yeah, I thought of Brian because I like his playing very much. I always have. He gets this terrific sound. I met him out in Seville when we did the guitar tribute concert [for television] together [last summer]. Somebody said to me that this track ["I'm Ready"] reminded them of a Queen track; it was something with a walking bass line. So Brian's name came up and we sent the tape off to him and just waited with bated breath to see if he would come back and respond. He did. Gary Moore is a very serious bluesman and he's done a lot for taking blues to the people around the world. He is just a great player. David Gilmour played on one of the slower tracks ["Standing Around Crying"] and just astounded me with the way he enhances the vocal so there is a beautiful sweetness. It's very mellow. He was a definite for a slow blues.

You and Neal Schon knew each other?

PR: It's funny, Neal contacted me years ago just before he got Journey together and as I was getting Bad Company together. Funny enough, Journey and Bad Company met in Germany and he said, "This is the band I was inviting you to join all that time ago." I said, "You did well." I said that this [was] the band that I was getting together. We both looked at each other and sort of went, "Oh well, that's the way it goes." It's nice to get together with Neal after all this time. I've always liked his playing.

What about Steve Miller?

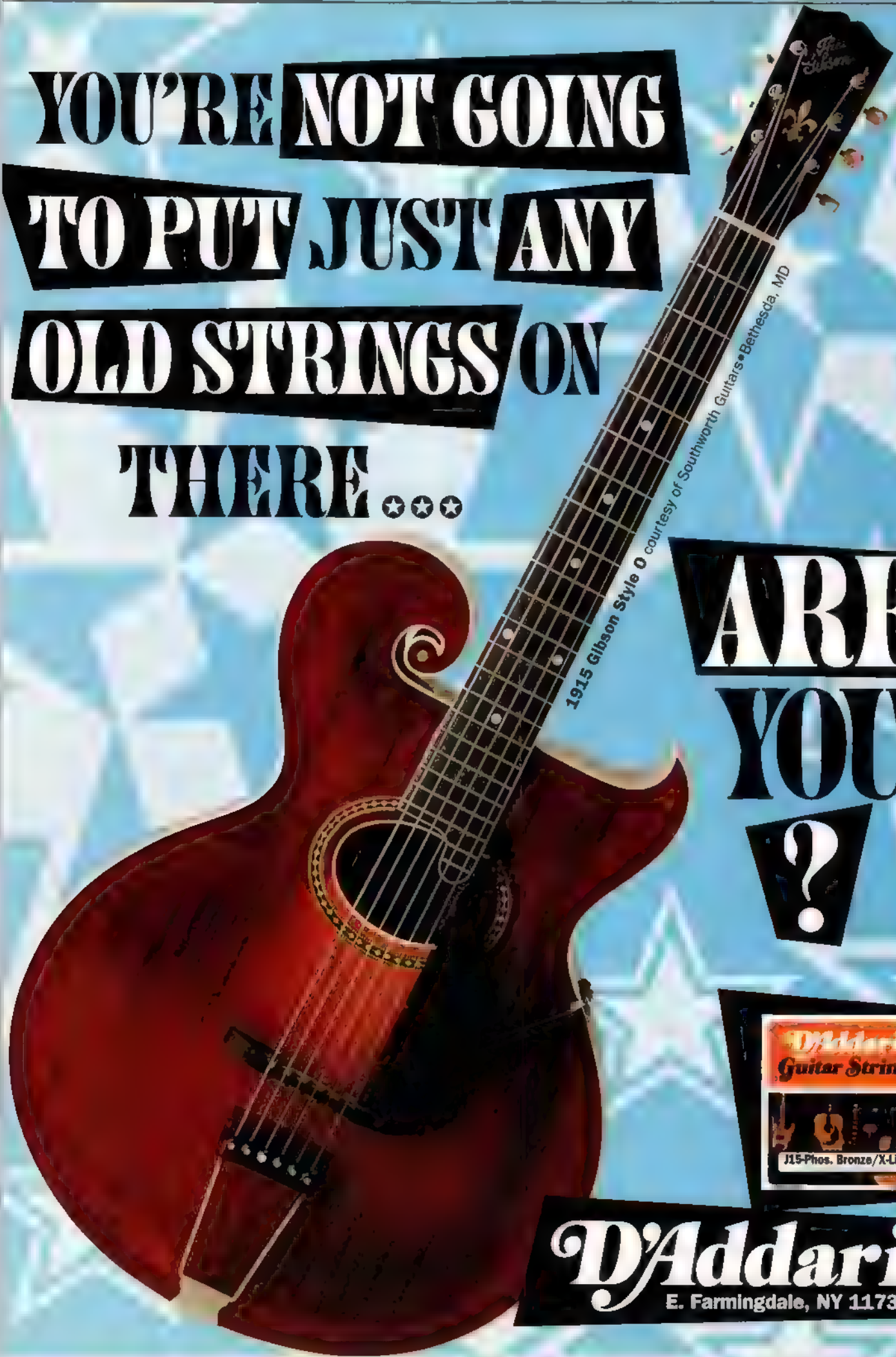
PR: With Bad Company we used to do lots of warm-up tracks. One of the tracks that we played in soundcheck was "The Joker." I feel a great affinity with Steve. He plays great on it because the track itself is kind of like a jigsaw puzzle and his piece in there was so perfect. It's got a sense of humor. It's just right on. He doesn't overdo it and he doesn't underdo it.

Buddy Guy is an obvious choice.

PR: When Phil called me he said, "How do you feel about Buddy Guy being on it?" I said, "Well, man, that would be a real coup." The contact was made and a deal was struck, if you like, that I'd sing

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on his album if he played on mine. Which is what happened. To me it was a great thrill to sit in a studio and play acoustic guitar with one of my heroes playing my song.

Had you thought of having Albert Collins or B.B. King be part of this?

PR: Yeah, we did. A lot of people found it very difficult to get tied in with their schedules. Had it occurred at a different time of the year I think it would have been a whole different set of people. It's that timing thing.

Do you have any personal favorite performances?

PR: I keep changing from day to day. I love Steve Miller's "Hoochie Coochie Man" because I know what he did for the track. I love Dave Gilmour's "Standing Around Crying." It's tough because I do like them all but today I would pick "Muddy Water Blues," the acoustic version with Buddy Guy.

Do you sense the difference between Buddy Guy, who is the original, and any of these other players who may have been influenced by him? Buddy seems more relaxed than anybody else on the record.

PR: The thing is, all of these guitarists have soul and a great feeling for the blues and they have their own personality. I think all of them would agree that while we—and that includes myself singing—try to sing the blues, this guy is the blues. It just exudes from him. He is the real thing and you have to bow to that. He is the blues. He is one of the originals.

In much the same way that some young band today could be influenced by Bad Company.

PR: The torch is passed on, isn't it?

Throughout your career you've had a thing for a slow/medium tempo. You keep a walking tempo rather than rock out.


PR: I think they are heartbeat tempos. I'm trying to think of an example where we have rocked out and I can't think of one. You're right. Even in "All Right Now," if you analyze the tempo you don't think of it as a ballad but it's certainly not a fast song in terms of tempo. That's interesting. I don't like it to be too fast because it's hard to get any space in there. You got me there. It's possible that you can create a mood which will set your heart racing without it actually being fast. I think that's what it's all about. It's a pulse thing, isn't it? It's primeval almost. It's drums around the campfire. That's what rock'n'roll is, isn't it?

THE PLAYERS ON THE BLUES

TREVOR RABIN: That whole blues thing is hopefully how most guitarists start. The blues scale is probably the first thing you get into. It's the most attractive thing in the initial stage and not something that goes away.

JEFF BECK: It's something that enables you to pick up the guitar. You can play

blues anytime. You can apply it to rock'n'roll. Most of my licks are blues licks anyway, I think. The blues helped me through a very dodgy period in '61 and '62. It enabled me to leapfrog over all the Brian Hylands and all the Bobbys and Dickies, all those crappy pop singers. It was another form of music straightaway that could be played quite easily. It's the basis for all rock guitar in the last 20 or 30 years. Before that it seemed very much country-oriented. On most of the records I hear, like Presley, Cliff Gallup and James Burton, I didn't hear any Negro blues. I heard a faint hint of it in the bending and maybe a



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few vibratos. It was very chicken-pickin' good with the bottom strings prancing away. It was very much bluegrass/country style rather than the staccato style of hard blues. You're talking about Eric [Clapton] and people like that. Jimmy [Page] was known as a rock guitarist rather than blues, yet most of his licks are blues licks; that whiny sort of [dominant] seventh scales.

SLASH: Some of the people in my family turned me on to it. I was around a lot of music. I was around 15 years old when I started playing guitar, and all the guys I was listening to, who were more current to the period that I was growing up in, were all influenced by Muddy Waters and all these different guys. Being an aspiring guitar player I had to go check back and check out the history of where rock'n'roll came from. I actually got really turned on to it, especially as I listened to the Stones for so long. And they were heavily copying major licks from these old records. That's how I first got into it. The kind of electric rock guitar that I'm influenced by means we're talking Pete Townshend, Eric Clapton, Jimi Hendrix, Mick Taylor, Keith Richards and all that kind of stuff. For the most part, I don't think the guitarists who are my peers grew up on that as much as I did. They're more influenced by Eddie Van Halen and more current wham-bam kind of guitar players. The stuff I grew up on was heavily influenced by Muddy Waters and the like; Chuck Berry and all that kind of stuff that was going on.

Obviously it means a lot to the kind of rock guitar that I play. But I'd say my guitar playing is more rock'n'roll influenced, which is in turn influenced by the blues, just the licks and the feeling and some of the emotion involved. I don't know if that's really significant in what you'd consider rock guitar in general these days. You know, I might be one of the last of a dying breed, what with everything being so electronic and complex now. So I'm not really what you'd call a blues guitar player, although I have a feeling for it and I enjoy doing it and I jam with a lot of blues bands around different towns when we're traveling and even when I'm home in L.A.

BRIAN SETZER: It's the basis, along with some other styles that were derived from the blues. If you think about it, blues and jazz were the basis for guitar playing. I'm sure there are others, like Baroque guitar. But it's the foundation for modern electric guitar playing.

RICHELIE SAMBORA: Personally, for me the blues comes full cycle. It was my foundation and my starting point. I

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started to play guitar in the first place after listening to Johnny Winter, Eric Clapton, Jimmy Page, Jeff Beck and Jimi Hendrix. It was the way they played electric blues and the emotion that they got out of the instrument that made me want to play guitar. Coming full cycle after selling all the records that I've sold and being a guitar player, when I did my solo record [*Stranger In This Town*] I went back to my roots, and that is finding the blues. Finding those emotional blues roots is the reason I'm most happy playing the guitar in the past 10 years.

STEVE MILLER: The blues were the first adult, serious music for electric rock guitarists to look at and get into. It's sort of a step between rock and jazz. Rock'n'roll was created by the combination of blues and hillbilly music. That's pretty much the way it was for me growing up in Texas. It's the roots of a lot of what happened in all of rock'n'roll; even the very latest tunes being written today still kind of sound like they've got a little Robert Johnson in them somewhere. Blues, for me, was the first electric music that I heard and hillbilly music was Les Paul. I was three or four years old when I started going to the nightclub and watching Les and Mary Ford play. We moved from Milwaukee to Texas when I was five. When I was nine T-Bone Walker taught me how to play guitar. He was the first guy I saw since Les Paul who really played lead guitar and he played just all blues. Those were my two main influences. Then after that it was Jimmy Reed and Freddie King, so they are a big part of what I listened to as a child.

ON MUDDY WATERS

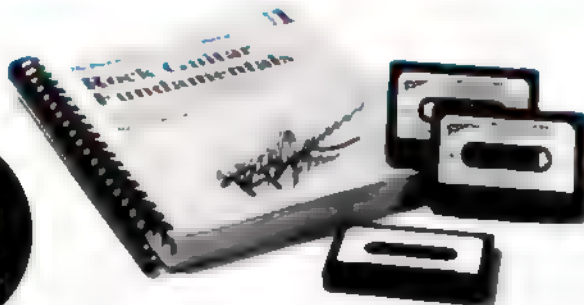
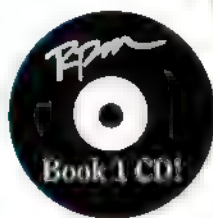
NEAL SCHON: I was so young and the first people I ever met were like [Elvin] Bishop and [Mike] Bloomfield. I was jamming Muddy songs with them but I never heard the real songs till way later. I got it from Bloomfield, Albert King and early Stones; people who played Muddy Waters songs. At the time I was still learning so much about blues. Now I realize that he had a tremendously big collection of great songs. Now I recognize where a lot of bands got the stuff from—Howlin' Wolf and Robert Johnson, all in the same era. You could get a little different thing from each guy.

JEFF BECK: God bless the person who told me about him! I can't remember because once you hear it you don't care who told you. It was his bottleneck playing that I like; that kind of overloaded, distorted, wonderful sound. He got a

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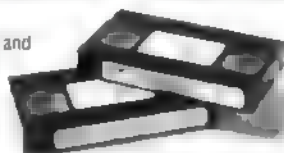
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"God bless the person who told me about Muddy Waters! I can't remember because once you hear it you don't care who told you."

(Jeff Beck)

very full, rich sound with a bottleneck, unlike the sound I was getting at the time, which was very wiry. I couldn't understand how he got the sound and the accompaniment that he gave himself on a Telecaster, I think it was. Maybe in the early days it was an acoustic with a DeArmond pickup. "Just Can't Be Satisfied," "Long Distance Call"—those are the ones that turn you around. SLASH: Actually I just got a Muddy Waters box set the other day, which I listened to in its entirety from end to end, four CDs worth.

TREVOR RABIN: Almost more than him as a player, it's the writing he's done that's significant. He is one of the blues players who are the blueprint for bands like Zeppelin and Cream. He inspired all of that. When I was asked to do this and heard the backtracks I thought it was such a great opportunity. This was not an attempt to make it sound like the authentic, old style. I was glad they weren't going for that. It was basically a bunch of white guys playing black music. It was done pretty well. I got a lot of enjoyment and inspiration from the people playing, especially Pino's bass parts. Paul is the finest white blues/soul singer around. For me it was a departure from Yes, and I've always been into the blues. I'm a South African who recently became an American. I guess you can call me an African American.

BRIAN SETZER: I don't come from the blues tradition of guitar players like Eric Clapton and all those guys who really were influenced by the blues. I come from rockabilly. Rockabilly was mixing together blues and country. For me it's more jazz, maybe because I'm from New York. More bebop stuff. That's how my playing came about. When I was young I had the Muddy Waters *Hard Again* record. There was more than just the I-

IV-V blues on that; there were songs. He wrote a lot more songs, Muddy. That's what my ear bends to. The guitar playing came in later from guys like Muddy Waters.

RICHIE SAMBORA: Muddy Waters was one of the real bluesmen. He was up there with Howlin' Wolf, Robert Johnson and John Lee Hooker. He was a great songwriter; that was the great thing about Muddy, his songs.

STEVE MILLER: Muddy Waters was an amazing person. I spent three years with Muddy in the Chicago blues scene. I went down there after I finished school at the University of Wisconsin. Muddy was the most important of the Chicago blues musicians. He had the best band, the most tradition, and the most authority. Howlin' Wolf was second and everybody else was scrambling for lesser positions. Muddy with his band with Otis Spann [piano] and James Cotton [harp], who were playing with him when I first saw his band, were the keepers of the flame, the guys playing the real changes and the classic, Chicago blues style. It hardly exists anymore. When I go back to Chicago and hear Chicago blues bands they all sound like imitations of James Brown or something. Muddy had the authority. When you went to see Muddy Waters you weren't doing something jive, you were watching a great artist perform and you knew it. It didn't matter if it was in a blues nightclub or at the Newport Folk Festival or wherever it was. These guys were for real and they were the first adult musicians that I spent any time with. I was in my early 20s when I was doing this. They were the first adults that I saw playing rock'n'roll blues—electric guitar instead of guys with greasy hair left over from a '50s act. These guys were adults and they were

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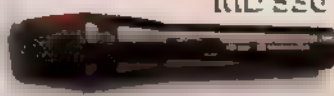
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BRIAN MAY & NUNO BETTENCOURT

Continued from page 72

or two tracks that sound big and thick.

B: Alex Van Halen's sound has a lot to do with that. It's a very unusual drum sound, totally different from anyone else's approach to a snare sound. There is only guitar, bass and drums on that but it sounds massive.

N: *Van Halen II* was such a big-sounding record but there is nothing there. Eddie is on one side, reverb on the other side and the production is not even that big.

B: And Hendrix; certain people just have that magic. I was lucky enough to see Hendrix a few times and twice we played on the same bill. I was very young and we were 15th on the bill and he was top of the bill. Once, on a thing called "Christmas on Earth" at Olympia in London, we went on and I distinctly remember everybody plugged into the same gear. There was a row of Marshall stacks and I plugged into one and it sounded like three-inch shit. Hendrix plugged into it about five hours later and it sounded like a bomb, like the earth was exploding. I've never figured out what happened. There were no tricks involved that I saw, but he just had that knack of getting that hugeness, that beautiful, smooth breadth out of it that no one else could do. There were no PAs in those days so it wasn't like he was miked into the PA. The PA was two Wenn columns. In case you didn't know what they are, that would be something like four 10-inch speakers on each side. But it was massive, what can you say?

What about your own sound on record?

B: I don't know, really. To be truthful, I'm always slightly dissatisfied with my sound on record. Sometimes it was close, like on "Fat Bottom Girls." In the studio I thought it was "IT" in capital letters but by the time we got out onto a record and I heard it on the radio I thought, "No, it's not really there."

N: Exactly. I felt the same way. Believe it or not, on this third record [*III Sides to Every Story*] when I got my sound in the studio I said, "God, I finally found what I wanted. This is what I wanted to sound like for so long." We did the tracks and I remember doing "Warhead" and "Color Me Blind" and I'm loving every minute of it. Then when it got back from mastering, they did nothing to it except transfer it from tape to digital to make parts. I got it back and I was depressed. Whatever EQ change occurs from that tape machine to parts for a CD, it made it that couple of chromosomes short of what I always dreamed it would be.

B: Strange, both you and I are ridiculously attached to pursuing this thing to

its ultimate.

N: I know exactly what you mean.

B: Nuno is the same as me. You finish it, you put it on tape and then you are there at the mix. You make sure it goes on the tape, you make sure it comes off the tape. You go along to the mastering session to make sure it gets on the CD right. But there still can be things that leak through. I don't know what it is but it never ends up exactly the way you thought it would.

N: No, it never does. It's just little things, the magical moments, the magical sound that you get. By the time it gets to CD or tape it's never there.

B: I thought vinyl was great. Some of those cuts we did on vinyl I still like a lot. The original cut of "We Will Rock You" I still like a lot and, crazy enough, it is still better-sounding on vinyl. The CD doesn't quite make it.

N: LPs still sound the best. There is warmth to them.

B: Strange but true.

N: All a record is is a diary of where you are at a particular point mentally and physically. It's just another day. Then you move on; that's all you can do.

It sounds like when you listen to your records you don't enjoy them so much as hear their flaws.

B: It takes a while before you can enjoy them. For me, when the record's just finished I can't bear to listen to it because it's too late to be able to change anything. It's going to be torture, so I don't want to hear it for a few months. Then later you can excuse it by saying, "That was me then—I'm me now. I'm different now" so you can regard it with more of a sense of humor.

N: He's absolutely right. Yesterday in the dressing room was the first time I've listened to our record in months. A fan gave it to me as a gift to listen to. We were listening to it in the dressing room and we didn't mind it so much because the wounds were healed.

B: That's right, that's the way to say it. You don't mind as much. They sent us a version of a live Queen concert we did in Tokyo that the Japanese are going to put out. It's a whole video and everything and I watched it and thought we would never have allowed that to go out at the time with the mistakes. But in retrospect I thought, "It's cute. It's the truth about what happened at that time." I can say to myself, "That was then and this is now." It didn't bother me.

Did either of you keep those wonderful cassette mixes of the sounds you loved before they lost some magic?

N: I would never go back and listen to them because it would just bring back the

pain, knowing that what I'm listening to nobody else has.

B: That's exactly right. We had a classic case with "Sleeping on the Sidewalk," which we did as a first take. I was trying to explain to Roger [Taylor, Queen drummer] what I wanted, which was a simple blues shuffle beat type thing. We did endless takes and it never sounded as good as the first take. I took the cassette mix home of that first take and it sounded incredible. In my mind, we never got the sound of that first cassette mix. I have no idea why but it always sounds like it's half falling to pieces, whereas on that first cassette it all gelled and sounded like it was a band.

N: We did rough mixes of everything so we could listen to it. When we went to mix the record for real I was upset half the time because the rough mixes kicked its ass. But as far as the overall tone and sound, there might be [only] one thing that you couldn't use.

You couldn't dump the roughs in digitally and play along?

N: It doesn't matter. It's that particular day. You can put something on an SSL [board] if you want and call it up exactly the same. It will not come up the same.

B: It sounds like we're all idiot astrologers but it's true: There is a magic at the moment which never comes back. Usually it's screwed up by some oink that's in there that you could never live with.

N: Exactly.

Oddly enough you can hear somebody else's music and just enjoy it.

N: You've got to understand that all that matters in your life is you've got to be able to sleep at night. That's the most important thing. No matter if everybody likes it, you've still got to be able to sleep at night and know that's what you wanted, or attempted what you wanted.

I meant it's easier to listen to somebody else's record and just enjoy it.

N: Of course. I'm sure if someone came in and wasn't in the band and listened to the rough mix and there was that little oink they wouldn't even care that it was there. They wouldn't notice.

I'd like to explore guitar solos. Fill in the blank: A good guitar solo is based on the relationship of ____.

N: It's got to be the relationship within the song. I think it should be a song within the song. They should complement each other somehow.

B: Agreed.

N: It's a difficult thing. It's also an interpretation of the song. There's one guy I'm sure I've mentioned to you before named Mike Slammer. He plays on a lot of

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records. At one point he was in this band called Streets with Steve Walsh from Kansas. Every song on both records they had, the solos had to be the most perfect thing you've ever heard for each song. They weren't the most dazzling to blow anybody's mind but they were so on and so beautiful; they just flowed. A lot of people have that great vision. That's why Brian is so great to me. It was not so much when he played but when *not* to play and *what* not to play. That's the most important thing in a solo, when to know enough is enough.

B: Interesting. He said it all. I have nothing to add. That's what we all strive for. Sometimes you're lucky. I haven't heard

this guy you're talking about I have to check that out.

Brian, on your solos it sound, like many of your melodies are worked out more than improvised.

B: I suppose it depends on what you mean by "worked out." Worked out for me is sometimes just hearing it in your head. That would happen very often with Freddie [Mercury]'s songs. For some reason Freddie had a way of painting a picture which I always felt I had something to contribute to. Almost always when it came to the point where I was going to play on a song that Freddie had written I knew what I wanted to play. Sometimes I would say to Freddie, "I want the chords

to be a certain way so that I can do that." Playing the solo was just a matter of reproducing what was in my head. I could hear it as part of the song all along. Sometimes the guys would be doing it for days on end. I'd always know that when the time came to do my bit I knew what it was going to be like. In that sense it was worked out. I wouldn't normally sit down and write things out. Hopefully the only time I would get analytical was after the event. I think it's best to normally let things happen. I had some kind of idea. I had some training because of piano lessons. I knew what harmonies were. But if you get too technical about it, I think you can get a little sterile and you start doing the expected thing; whereas if you allow yourself to be intuitive a lot better things come out.

Your soloing is based on articulate melody and a keen sense of rhythm.

B: That's very kind of you. I was always interested in both. I'm interested in things that make up magic moments. Timing-wise Ginger Baker was fascinating because he was always doing things which sounded like they were in a particular time but actually they were in another. Unless you listened very carefully you would think the first beat of the bar was someplace completely different. I was always intrigued by that. Clapton, in those days of Cream, would also play licks which would seem to be in a different time signature to what they actually were. I always found that exciting. I suppose some of that crept in.

Those solos which started in your head—were they refined to what we hear or complete in your head?

B: Sometimes it would change a bit but basically the best stuff I did I knew what I was doing. It's very seldom that I approached a solo with no idea and came up with something good. It usually comes out like something I would throw in the bin. I know before I start playing whether I have something to say or not. If I don't have something to say, the best thing is not to do it and come back on another day.

But you improvise in your mind.

B: More or less usually, yeah.

N: I'm pretty much the same way. Usually it starts as an improvisational kind of thing, but I have to agree with Brian. Most of the time if you have a sense of melody in your head it's easier outside of the instrument. I've often had these melodies come to me by singing or on the piano. They come to you quick enough that you just want to put it down with guitar. That's what I meant earlier by songs within songs. I always treat the

Continued on page 142

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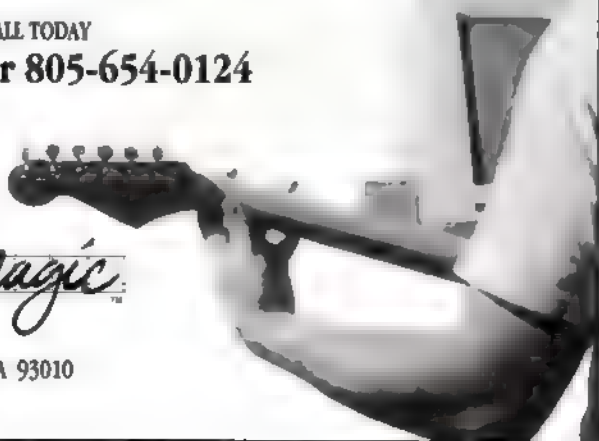
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THURSTON MOORE & DON FLEMING

Continued from page 76

DF: Yep, definitely.

DG: Another "yes."

TM: Probably even more so as the days march on.

DG: How does improvisation differ for you from Joe Guitar taking a solo?

DF: Some improvisation works. A lot of it is just takin' a bad blues jam, an extended blues jam that usually blows. But it's better if you just don't know what key you're gonna play in. If you're gonna improvise, just turn the thing on, start taping. Just immediately start taping. Don't think about it.

DG: So would a J Mascis [of Dinosaur Jr.] solo be sort of like the improv gone too far?

TM: Nahh. No, and not so much because I think he's dealing with total kineticism, which is sort of what we deal with, something pro basketball players also deal with.

DF: Word.

TM: Word to the Bird.

DG: What is so unique about the guitar that makes it the right instrument for your music? Tonal quality, flexibility of strings, whatever.

DF: Probably the amp has a lot to do with it; just being able to make it really, really, really loud helps a lot that way.

DG: What is amp of choice for Don Fleming?

DF: I've been using old Fender tweeds for certain sounds, but live either I have a big Sunn head or I've been trying out a Bedrock, which I kind of like, actually, because it's like an old Hiwatt or something. It's got a good master volume. You just crank it up. You don't have to use a fuzz pedal 'cause it really fuzzes out on its own, so it's really hot.

DG: Thurston?

TM: Well, I pretty much construct my own out of old Volkswagen engines.

DG: Actually, you bought an amp off of Rubin, didn't you? He used that when I was in a band with him. Cigarette burns all over it.

TM: I bought it actually because the cigarette burns meant that it actually went through some rock territory.

DG: It was rocked.

TM: Then I pulled it apart and stuck a Chevy engine in there.

DG: A 13-year-old kid just bought his first guitar. What should he do with it and how should he go about learning how to play it? Discuss what's right and wrong about how we learn to play guitar. Is that what's wrong, that we *learn* to play guitar?

TM: Well, it's not right or wrong.

DF: Just play along to records you like.

Don't take any lessons. Don't ever pay anybody any money to teach you how to play guitar, number one.

TM: Buy other things besides a guitar. Buy some horns, buy some harmonicas, buy some drums, buy everything.

DF: Yeah, forget about guitars, man. Guitars are done.

TM: If you want to write music or play music, just do it. Do it on anything.

DG: So who out there is doing something interesting with the guitar?

DF: Uhhhhh...

TM: Dickey Betts?

DF&DG: [laugh]

TM: Duane Allman? He's been doing some heavy shit lately.

DF: Yeah, I like his shit. His shit is good.

TM: Hendrix.

DF: Hendrix is bad—he's a *bad* mutha-fucker!

TM: You know, one of my favorite guitar players is Duane [Denison] from The Jesus Lizard. Duane is a badass.

DF: Yes.

DG: Yeah, he's bad.

TM: At this point in time I would say Duane is it.

DG: What about the Fugazi brothers on guitar?

TM: Those guys are awesome.

DG: Yeah, they can really rock it.

TM: I used to like that other D.C. guy, Michael Hampton [of Henry Rollins' S.O.A. legend].

DG: Hampton's a good guitar player. He got into that whole sort of wave, sort of Manchester-y kind of drum machine trip.

DF: Mmm. Sad

DG: Probably just got a big rack thing and sort of just went for it. Well, you've got Buzz from the Melvins—he's a chunk.

TM: Buzz is chunk.

DG: How is the guitar's role in pop music evolving? Where is it headed and are you trying to direct it elsewhere?

DF: Just playing the blues, man.

TM: We're not really that interested. Y'know, what's the guitar doing with pop music anyway?

DF: [sings] "You know when it's right! You know when it's feeling good."

TM: I'm sick of guitars. I'm sick of guitar magazines, too. Fuckin' anal cavities...

DG: What happens if bands like yours become the mainstream like so much alternative music has in the past year [laughs]?

TM: Funny that you should ask that, Dave Grohl. [all laugh] I don't know—you tell us! What *will* happen? [all laugh] I'll probably just marry some crazy chick from L.A. [laughter] I'm already married; I think Don is, too.

DG: Are you married, Don?

DF: Oh yeah. That's the best thing to do. If you want to play guitar, just get married, don't worry about practicing.

DG: Just get hitched?

DF: Yeah, and when you need to go play a gig, that's when you learn how to play! That's the best way to do it, right?

TM: Actually, don't print that. I don't want Cobain—y'know, I don't want Curt gettin' pissed off at me.

DG: Is it always as random as it often sounds? How do you plan for mayhem?

TM: Does it sound random? [laughter]

DF: Man, we've been working on that for... [Grohl laughs]

TM: It's extremely developed and sophisticated and improvised. It's not random.

DG: What are the elements of a good song?

DF: A little fire—

TM: A little atmosphere.

DF: A little wind occasionally.

DG: Do you click your teeth when you play? When you write songs do you kinda [clicks teeth] to get rhythm down in your head, or do you just strum?

DF: I think the strumming takes care of that.

TM: Some people have a sort of innate, organic, perfect tempo. I just sort of rely on the drummer. The drummer is very self-assured.

DG: When you guys write, do you and Steve [Shelley, Sonic Youth drummer] really do the Hetfield/Ulrich thing: sort of write the songs—the drum and the guitar—and then everyone just sort of gets lost in the publishing?

TM: No. Steve charts the song.

DF: Steve charts it out on the chalkboard with different colors for each person.

TM: It's my color chart.

DF: Color coded.

TM: We compose by color, which is weird. [laughter]

DG: And you? You just fuck around.

DF: Yeah, I don't give a shit, man. If it's in A or E, I can play it; otherwise I have to delay it. [laughter]

DG: Any final closing comments—anything you'd like to say to those youngsters out there?

DF: Don't practice, don't change your strings, don't worry too much about tuning. And if you've got any old guitars that are really hot we'll buy 'em off of you cheap. [laughter]

TM: Just hot-wire your parents' stereo system and play through that. Blow a few of those up first before your own.

DF: Yeah, if you want to get that MTV sound, just play through the TV set. [laughter] Alright?

TM: That's it.

DG: I think that'll do it. ▀

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EDDIE VAN HALEN INTERVIEWS STEVE LUKATHER

Continued from page 82

you remember when you were an opening act and you were losing money every week?

E: Oh yeah! We were on the road for like 13 months, toured the world. We did 25 shows in 26 days in England and we were still owing Warner Brothers a million bucks. It was a bad record deal or something. I don't know.

L: It's a good thing your first record put you into the stratosphere.

E: To me you guys as a band are collectively the best musicians on the planet.

L: Come on, that's not true.

E: Seriously, man, I've never seen a band play tighter than you guys. You, Paich, the Porcaros—rest in peace, Jeff—are probably the best musicians collectively in any band. You guys won like eight Grammys one year! Why did the press give you such shit?

L: They always have and they always will. The Grammys were 10 years ago. It was almost like that was the capper for them because we had commercial success.

E: Because you were good.

L: I don't know what it was they thought.

E: What do you think of critics in general?

L: I don't think that much of them but everybody is entitled to their own opinion, right? You guys have been trashed by the press, too. I think in this day and age they feel less threatened by a guy that can play first position guitar chords and write all these deep lyrics about how deep they are supposed to be. I just always wanted to make great music and be a really good musician. I think there's two schools of thought; critics always like what is easily understandable to them musically.

E: [If] they don't understand it they have trouble with it.

L: I'd love to see these critics review instrumental records. I'm talking about a Robert Hilburn type. I'd sit them down with classical music and say, "Okay, review this. How would you make it better?"

E: That's always what these cats do—they think they know a better way the band should be doing their shit.

L: Exactly, and if you listen to them they'll still hate you!

E: Yeah, exactly.

L: You can't win either way. But it's like that classic line in *Amadeus* where the king's music critic says, "There's too many notes in this." Mozart goes, "Which notes don't you like?" [laughs] That says it

all. It's a matter of opinion.

E: Speaking of instrumentals, how do you title them? What are you thinking? Do you listen to the tune?

L: I'm the sickest man alive, Ed, and you know that. Generally I'm just doing something to crack up the rest of the guys in the Lobotomies, the "for fun" band I play with.

E: And Phuxnot—wasn't that the band we had together?

L: Me, you, [Mike] Landau, Will Lee, David Garfield, and Carlos Vega. That was a one-off gig. We did old Hendrix and Cream songs, a couple of Lobotomies things...

E: That was great.

L: It's just for fun.

E: What's your infatuation with Sammy Davis, Jr., alias the Candyman? And that

**"I'M DOING MOSTLY
LIVE SOLOS. THIS IS
THE AGE WHERE
EVERYBODY TAKES
THEIR TAPES HOME
AND WRITES THEIR
SOLOS. I DIDN'T
WANT TO DO THAT."
STEVE LUKATHER**

medallion you bought at an auction—is that really from him or Mr. T?

L: Actually, that was a gift from Stan Lynch [of Tom Petty's Heartbreakers]. He gave that to me as a good luck charm. Sammy has been a part of my life for many years. I always thought he was the coolest. I don't make fun of the guy; I dig him. I watch all [his] movies. He had that great Vegas jive. I've got his golf clubs. His golf bag says "The Candyman" on it. There's little pictures of him embossed in the actual clubs. Sammy just brings good luck, man. Like before every show on this last tour, right before the house lights hit we'd turn up his version of "What Kind of Fool Am I." David Paich's father, Marty, did the string arrangement on it. Everybody would touch the Sammy medallion that I had on before the gig. That was our good luck before we would

hit the stage—everybody had to touch a little Sam. Huddle around Sammy.

E: Where do you get all your stupid jokes? You've got the greatest sense of humor out of everybody I know.

L: You've heard me play.

E: A serious question. I'm sure you were as close to Jeff as I am to my brother Alex.

L: Very much the same way. Jeff was like my mentor; he was a guy I looked up to. He and the whole Porcaro family had so much to do with my getting a break in the music business. Jeff was already in Steely Dan when I met him. That was 1972, and growing up in that whole environment was a gift. We learned the whole *Katy Lied* Steely Dan record before it ever came out. In my high school band I was playing with Mike Landau, John Pierce, Steve Porcaro and Carlos Vega. Everybody else has since gone on to do really well. Growing up in that environment...Jeff was such a special part of my life. Then I lost him so quickly and so unexpectedly.

E: It must be devastating. It was to me and I didn't even know him that well.

L: How can I equate this? It's so hard for me to actually come to grips with how to put how I feel into words. It's so hard. I'll never be the same without him. But he'll always be with me. I have pictures of him over at my house. I feel his presence. Just the other day I listened to *Kingdom of Desire*. Sometimes some of it is hard to listen to just because of the memories that come back.

E: I personally couldn't imagine going on with Van Halen if my brother passed away. What is in the future for Toto? Will you continue on with Simon (Phillips)? I think Jeff would want you to.

L: No matter what I do it's not going to bring him back.

E: Right.

L: But I'm still here to play and we've been playing. At one point of course we thought we should break up. We haven't had a record out in the States in five years. This record, *Kingdom of Desire*, is the last piece of work that he did with us. He had something to do with the writing and the whole spirit of the four guys who went to school together, without the three lead singers who for various reasons just didn't last. That was always a big problem with [Toto] as far as identity. We started out as a hard rock band and we ended up with the record company getting way too involved with the choice of singles. Since we have a new record company it's like a new lease on life. Then Simon Phillips came out and played with us.

E: By the way, thanks for letting me be involved with the tribute to Jeff [the

Continued on page 138



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BOMBTRACK

As Recorded by Rage Against The Machine
(From the album RAGE AGAINST THE MACHINE/Epic Records)

Music by Rage Against The Machine
Words by Zack de la Rocha



Moderately slow ♩ = 80

Intro N.C.
Gtr. I

mf P.M.

1. 2. w/Rhy. Fill 1 (Gtr. II)

P.M. P.M. P.M.

N.C. (F#5) C#5 C5 B5

* Uhl Hey, yo, it's just an - oth - er
(end Riff A)

Riff A (Gtrs. I & II)

f

*All lyrics spoken throughout.

Rhy. Fill 1

vol. off

w/Riff A (2½ times)
N.C.(F#5) C#5 C5 B5 N.C.(F#5) C#5 C5 B5

bomb-track. Uh. Hey, yo, it's just an-oth-er

N.C.(F#5) Gtrs. I & II E F# E F# E F# E C#5

bomb-track. Yeah. It goes - a one, two, three. And it's just an-oth-er

1st Verse
N.C.(F#5) 3 3

bomb-track. And suck-as be think-in' that they can fake this. But I'm - a drop it at a hugh-er lev-el. 'Cause I'm in - (end Riff B)

Riff B 1/2 grad. bend 1/2

w/Riff B (2½ times)

clined to stoop down, hand out some beat-downs. Cold run-na train.. on punk ho's that think they run the game.

Substitute Rhy. Fill 2 (Gtr. I only)

But I learned.. to burn.. that bridge.. and de-lete those who com-pete at a le-vel that's ob-so-lete. In-

(resume Riff B) Gtrs. I & II 2fr. F# open E 2fr. F#

stead I warm my hands up - on the flames of the flag.. as I re-call our down-fall and the bus'-ness-'s that burred us all.

Rhy. Fill 2

Full

Full

16 14 10 13 14 17

w/Riff B (3½ times)
N.C.(F#5)



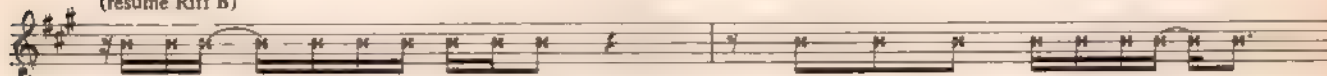
See through the news and the views_ that twist re - al - i - ty. E - nough, I call the bluff for man - i - fest des - ti - ny.

Substitute Rhy. Fill 3 (Gtr. I only)



Land-lords and pow - er whores, on my peo - ple they took turns. Dis - pute the suits I ig - nite and then watch'em burn

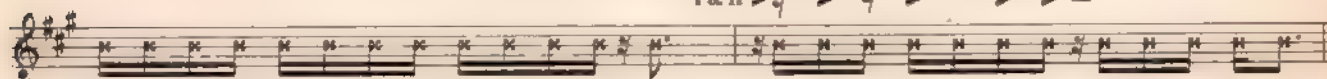
(resume Riff B)



with the thoughts. from a mil - i - tant mind.

Hard - line, hard - line af - ter hard - line.

② 2fr. open 2fr.
Gtrs. F# E F#
I & II



Land-lords and pow - er whores, on my peo - ple they took turns.

Dis - pute the suits I ig - nite and then watch'em burn.

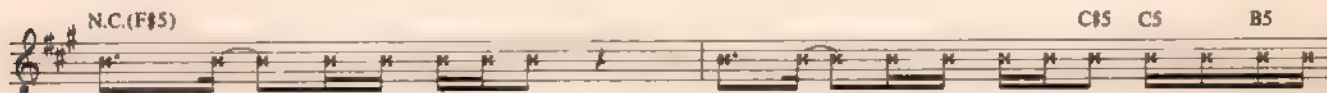
Chorus
w/Riff A (3½ times)
N.C.(F#5)



Burn, burn, yes, you're gon - na burn.

Burn, burn, yes, you're gon - na burn.

N.C.(F#5)



Burn, burn, yes, you're gon - na burn.

Burn, burn, yes, you're gon - na burn. Yes, you're gon - na

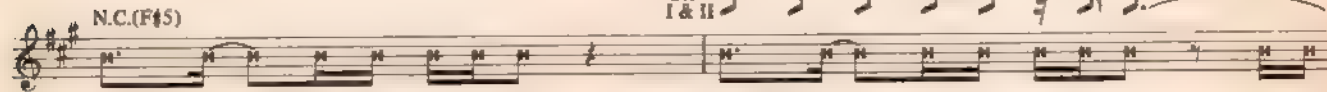
N.C.(F#5)



burn, burn, yes, you're gon - na burn.

Burn, burn, yes, you're gon - na burn.

④ open 2fr. ④ 4fr. ④ open 2fr. open
E F# F# E F# E C#5
Gtrs. I & II



Burn, burn, yes, you're gon - na burn.

Burn, burn, yes, you're gon - na burn.

Goes - a

Rhy. Fill 3



Full A.H.
(Sva)

Full A.H.

A.H. pitch E

2nd Verse
w/Riff B (3½ times)
N.C.(F#5)

one, two, three. An - oth - er funk - y, rad - i - cal bomb-track start - ed as a sketch in my note-book.

w/Rhy. Fill 4 (Gtr. I only)

And now dope hooks make punks take an - oth - er look. My thoughts ya hear— and ya be - gin to fear that ya

(resume Riff B)

card will get pulled if you in - ter - fere with the thoughts from a mil - i - tant, mil - i - tant mind.

Hard - line, hard - line af - ter hard - line. Land-lords and pow - erwhores, on my peo - ple they took turns.

Chorus
w/Riff A (4 times)
N.C.(F#5)

w/Rhy. Fill 5 (Gtrs. I & II)

Dis - pute the suits I ig - nite and then watch 'em burn. Burn, burn,— yes, you're gon - na burn..

C#5 C5 B5 N.C.(F#5)

Burn, burn,— yes, you're gon - na burn. Burn, burn,— yes, you're gon - na burn.

Rhy. Fill 4

Rhy. Fill 5

*Depress bar before striking note.

C#5 C5 B5 N.C.(F#5)
 Burn, burn, yes, you're gon-na burn. Yes, you're gon-na burn, burn, yes, you're gon-na burn.

Burn, burn, yes, you're gon-na burn.

*When Riff C is recalled, substitute a quarter rest for this beat.

w/Riff C (2 times)
N.C.(F#5)
Gtr. II

a quarter rest for this beat.

Full

Full

16 17 17 17 17 17 (17)

The musical score for "The Rose Tree" is presented on two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with lyrics "The Rose Tree" and "The Rose Tree" aligned under the notes. The second system continues the melody, with lyrics "The Rose Tree" and "The Rose Tree" aligned under the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "sl" (sforzando) and "1/2" (half note).

Chorus
w/Riff A (Gtr. I)
N.C.(F#5)

N.C. (F#5)

C#5 C5 B5

Burn, burn, yes, you're gon - na burn. Burn, burn, yes, you're gon - na burn.

sl.

(re) (re) (re) sl.

w/Riff A (Gtrs. I & II)
N.C (F#5)

N.C (F#5) C#5 C5 B5

Burn, burn, yes, you're gon - na burn. Burn, burn, yes, you're gon - na burn.

w/ Riff A (Gtr. 1)(1 1/2 times)
N.C.(F#5)

N.C.(F#5)

Burn, Burn... yes, you're gon - na burn.

Gtr. II Pull

C#5 C5 B5

6

*Slide L.H. finger up and down length of 3rd string while picking and palm-muting w/R.H. (Pitches indicated are approximate.)

N.C.(F#5)

N.C.(F#5)

C#5 CS B5 B5 Bb5 A5

Burn, burn,... yes, you're gon - na burn. Burn, burn,... yes, you're gon - na burn. Burn.

Gtr. II

Gtrs. I & II

Gtr. I

sl.

sl.

BASS LINE FOR BOMBTRACK

As Recorded by Rage Against The Machine
(From the album RAGE AGAINST THE MACHINE/Epic Records)

Music by Rage Against The Machine
Words by Zack de la Rocha

Moderately slow $\text{♩} = 80$

Intro

N.C.

1 2 3 | 4.

N.C. (F#5)

C#5 C5 B5

C#5

f

(Vocal:) It goes-a

1 2 3 | 4.

1st Verse

N.C. (F#5)

one, two, three. And it's just an-oth-er bomb-track...

grad. bend

1/2 1/2

1/2 1/2 1/2 1/2

1/2 1/2

(1st,) 2nd Verses
N.C. (F#5)

1/2 2

(1.) See through the news... *grad. bend*
(2.) bomb-track...

1/2 1/2 1/2 1/2

grad. bend *grad. bend*

Chorus
N.C. (F#5)

C#5 C5 B5 N.C. (F#5)

C#5 C5 B5

2

Burn, burn, yes, you're gon-na burn

N.C. (F#5)

C#5 C5 B5 N.C. (F#5)

To Coda

1

2

C#5

C#5 C5 B5 E5

Goes-a one, two, three. An-oth-er funk-y rad-ical

N.C. (F#5)

1 2 3

sl. *sl.* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4*

4.

D.S. al Coda

Coda

C#5 C5 B5

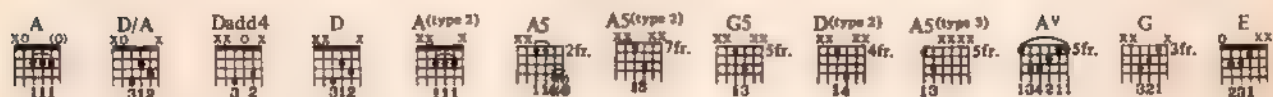
B5 Bb5 A5

1/4 *1/4* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4* *1/4*

ALL RIGHT NOW

As Recorded by Free
(From the album FIRE AND WATER/Island Records)

Words and Music by
Paul Rodgers and Andy Fraser



Moderate Rock ♩ = 124

Gtr. I

Intro Gtr. II

Woh

Rhy. Fig. 1

Ow!

Dadd4

D

A(type 2)

1. There she

(end Rhy. Fig. 1)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times)

Rhy. Fig. 2

stood in the street, smile in' from her head to her

2.3. See additional lyrics

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (2½ times)

feet. I said - a, "Hey, now, what is this? Now, ba - by, may - be, may -

be she's in need of a kiss." I said - a, "Hey, uh huh, what's your

name, ba - by? May - be we can see things the same. Now don't you

wait or hes - i - tate. Let's move be - fore they change the park - ing

rate." Owl! All right now. Ba - by, it's all

right now. All right


now. Ba - by, it's all right now. woh.

Let me tell ya now.

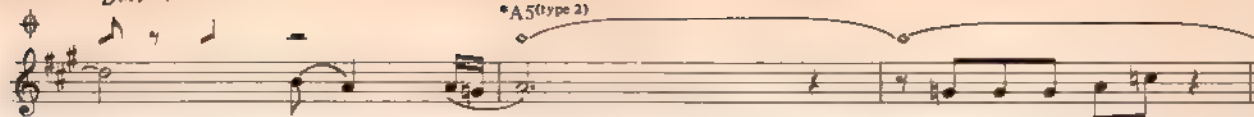
2.1 took her home.

Rhy Fill 1
Dadd4 D

Rhy Fill 2
AS (type 3)



Coda I D (type 2)



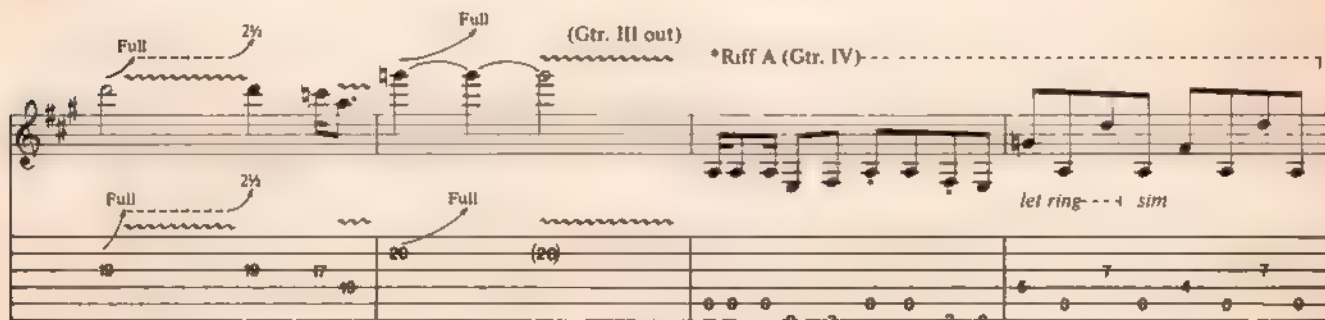
right now.

Yeah, it's all right now.

*Gtr. II: Play A⁵ in rhythm indicated by slashes.

Interlude

(Gtrs. I & II out) N.C.



*Bass arr. for gtr.

(end Rhy. Fig. 4)



*Piano arr. for gtr

w/Rhy. Fig. 4 (15 times)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords A, G, D, and A are indicated above the staff. The melody consists of eighth notes with slurs and 'sl' (slide) markings. The bass line features a wavy line and a '2' indicating a second fret.

Second system of musical notation. Treble clef, key signature of two sharps. Chords G, D, A, G, and D are indicated. The melody continues with eighth notes, slurs, and 'sl' markings. The bass line includes a wavy line and a '(6) 7' indicating a sixth fret.

Third system of musical notation. Treble clef, key signature of two sharps. Chords A, G, D, and A are indicated. The melody includes a half note (1/2) and a slur. The bass line features a wavy line, a 'let ring' instruction, and a '1' indicating a first fret.

Fourth system of musical notation. Treble clef, key signature of two sharps. Chords G, D, A, G, and D are indicated. The melody includes eighth notes, slurs, and 'sl' markings. The bass line features a wavy line and a '10' indicating a tenth fret.

Fifth system of musical notation. Treble clef, key signature of two sharps. Chords A, G, D, and A are indicated. The melody includes eighth notes, slurs, and 'Full' (full sound) markings. The bass line features a wavy line and a '12' indicating a twelfth fret.

First system of guitar notation. The treble staff shows a melodic line with notes G, D, A, G, D. Above the staff, "Full" is written above G and D, and "H" is written above A. The bass staff shows a bass line with notes 12, 10, 11, 10, 10, 12, 10, 10. Above the bass staff, "Full" is written above 12 and 10, and "H" is written above 10.

Second system of guitar notation. The treble staff shows a melodic line with notes A, G, D, A. Above the staff, "Full" is written above G and D, and "H" is written above A. The bass staff shows a bass line with notes 10, 10, 12, 12, 10, 11, 10, 10. Above the bass staff, "Full" is written above 12 and 12, and "H" is written above 10.

Third system of guitar notation. The treble staff shows a melodic line with notes G, D, A, G, D. Above the staff, "Full" is written above G and D, and "H" is written above A. The bass staff shows a bass line with notes 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 20, 20, 17, 20, 20, 17, 20. Above the bass staff, "Full" is written above 20, and "H" is written above 17.

Fourth system of guitar notation. The treble staff shows a melodic line with notes A, G, D, A. Above the staff, "Full" is written above G and D, and "H" is written above A. The bass staff shows a bass line with notes 20, 17, 17, 19, 17, 19, 17, 19, 17, 19, 17, 20, 20, 17, 17. Above the bass staff, "Full" is written above 20, and "H" is written above 17.

Fifth system of guitar notation. The treble staff shows a melodic line with notes G, D, A, G, D. Above the staff, "Full" is written above G and D, and "H" is written above A. The bass staff shows a bass line with notes 20, 20, 17, 20, 20, 17, 20, 20, 19, 19, 17. Above the bass staff, "Full" is written above 20, and "H" is written above 17.

*E

Gtr V

Oh, yeah —

(Gtr III out)

(17)

(17)

*Gtr IV Play E (Ⓢ open) in rhythm indicated by slashes.

w/Rhy. Fig. 1 (2 times)

Gtr. I

Ow!

Let me tell you all a - bout — it now Ow!

Yeah.

3. Took her home

D.S. al Coda II

Coda II A5 (type 2)

Gtrs. I & II

w/Rhy. Fig. 3 (3 times) & Bkgd. Voc. Fig. 1 (6 times)

All right — now — Ba - by, it's all —

right. Yeah. All right now —

Ba - by, ba - by, ba - by, it's all right —

Bkgd Voc Fig. 1

All right now — Ba - by, it's all right — now —

③9fr 7fr. F# E G5 Substitute Rhy. Fill 3 (Gtr. 1 only) (resume Rhy. Fig. 3) D(type 2) A5(type 2)

All, all right now Yeah, it's all right, it's all right, it's all

w/Rhy. Fig. 3 (1st 2 bars only) ③9fr. 7fr. F# E G5

right, yeah, huh All right now Ba - by, it's all

Gtrs. I & II D(type 2) A5(type 2) w/Rhy. Fig. 3 ③9fr 7fr. F# E G5

right now Yeah We're so hap -

Substitute Rhy. Fill 4 (Gtr. 1 only) (resume Rhy. Fig. 3) D(type 2) A5(type 2)

py to - geth - er. Ow! It's all right, it's all right, it's all

w/Rhy. Fig. 3 (1st 2 bars only) ③9fr. 7fr. F# E G5

right. Ev - 'ry - thing's all right Yeah. Woo.

Gtrs. I & II D(type 2) A5(type 2)

Rhy. Fill 3 ③7fr. D sl.

Rhy. Fill 4 G5 sl.

Additional Lyrics

23. I took her home to my place,
 Watching every move on her face.
 She said, "Look, what's your game, baby?
 Are you tryin' to put me in chain?"
 I said, "Slow. Don't go so fast.
 Don't you think that love can last?"
 She said, "Love? Lord above.
 Now you're tryin' to trick me in love." (To Chorus)

BASS LINE FOR ALL RIGHT NOW

As Recorded by Free
(From the album FIRE AND WATER/Island Records)

Words and Music by
Paul Rodgers and Andy Fraser

Moderate Rock ♩ = 124
(Guitar & Drums)

Intro 8 1st Verse 16 Chorus A5 G5

(Vocal:) There she stood in the street... All right now...

D A5 G5

D 1/2 A5 4 2nd Verse 16

I took her home to my place...

Chorus A5 G5 D A5

All right now.

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G5 D A5

1/2 sl 1/2 sl

(5)

Interlude

8 A5 G D E

Play 18 times

sl

(6)

3rd Verse

8 16

Chorus

A5 G5

Took her home to my place... All right now...

D A5 G5

1/2 sl 1/2 sl

sl

D A5 G5 D A5

1/2 sl 1/2 sl

sl

G5 D A5

1/2 sl

1/2 sl

G5 D A5

sl

Bass I G5 D A5

Bass II

1/2 sl

1/2 sl

6/6

G5 D A5

G5 D A5

rit

sl

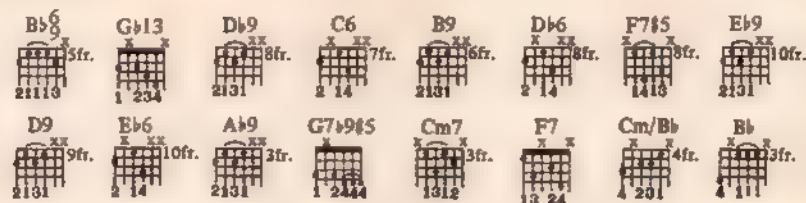
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THEME FROM STAR TREK

(From the original STAR TREK television series)

Tablature Explanation page 136

Music by Alexander Courage



Freely ♩ = approx 72

N.C.

w/recitation (see below)

Harm.

Gtr. I

mf let ring

Harm.

Gtr. II

mf

3

*A.H. T

**let ring

*A.H. T

*Tapped artificial harmonics (next 6 bars). Fret lower note and tap at fret indicated in parentheses with R.H. index finger.

**Barre L.H. index finger at 4th fret to allow notes to ring.

10 10 14 11 11 12 (12) 11 10 10

Recitation

Space. the final frontier. These are the voyages of the Starship Enterprise; its five-year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.

*let ring

*Barre L.H. index finger at 8th fret to allow notes to ring.

(cont. in slashes)

Faster ♩ = 156

Gtr. II $B\flat 9$ *A.H.

vib. w/bar (throughout) *A.H.

3

*If desired for special effect, play pinched artificial harmonics on every note (till end), sounding one or two octaves higher than the fingered note.

**Strum same rhythm, playing chords as indicated (next 26 bars).

$B\flat 9$

3

C6

3

D \flat 6 F7 \sharp 5

B \flat 6 G \flat 13

B \flat 6 E \flat 9 D9

E \flat 6 A \flat 9 B \flat 6 G7 \flat 9 \sharp 5

Cm7 F7 Cm/B \flat B \flat

STU HAMM'S ARRANGEMENT FOR BASS OF THEME FROM STAR TREK

(From the original STAR TREK television series)

Music by Alexander Courage

$\text{♩} = 156$

The first system of the arrangement features a bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 156 beats per minute. The music begins with a melodic line in the bass staff, followed by a series of notes. A fingerings line below the staff shows numbers 1 through 10. A note with a stem up is marked with a finger number, and a note with a stem down is marked with a finger number. A triplet of three eighth notes is indicated with a '3' over the notes. The system ends with a measure containing a note with a stem up and a note with a stem down.

*All upstemmed notes are R.H. taps,
all downstemmed notes are L.H. taps.

The second system continues the melodic line in the bass staff. The fingerings line shows numbers 10, 7, 10, 17, 10, 14, and 12. The system ends with a measure containing a note with a stem up and a note with a stem down.

The third system continues the melodic line in the bass staff. The fingerings line shows numbers 11, 10, 7, 11, and 9. The system ends with a measure containing a note with a stem up and a note with a stem down.

The fourth system continues the melodic line in the bass staff. The fingerings line shows numbers 12, 14, 16, 17, 10, 10, 22, and 20. A dotted line labeled '8va' is positioned above the staff. The system ends with a measure containing a note with a stem up and a note with a stem down.

*8va refers to upstemmed notes only.

The fifth system continues the melodic line in the bass staff. The fingerings line shows numbers 10, 10, 10, 10, 10, 10, and 10. A dotted line labeled '8va' is positioned above the staff. The system ends with a measure containing a note with a stem up and a note with a stem down.

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Continued from page 25

In the '80s, a fellow named Sonny Landreth seemed to pop up out of nowhere. He was "discovered" by John Hiatt after he'd spent years playing in Louisiana with a variety of bands and artists. A self-proclaimed fan of Duane Allman, Sonny has helped move slide into the '90s by introducing a really beautiful "new" technique. Tuned to the open E, place the slide at the 12th fret (Ex. 5). Do not mute the string behind the slide, but instead of picking the strings between the slide and the bridge (over the pickups), pluck them between the slide and the nut (behind the slide). Done with some enthusiasm and vibrato, this produces some amazing "ghost" tones. You can hear this technique (using a variety of open tunings) on the tracks "Soldier of Fortune," "Planet Cannonball," and the title track off Landreth's solo album *Outward Bound*.

When trying to come up with someone who would tie this lesson together in terms of tradition and technique, and who also could take it beyond the '90s, there was only one person who came to mind: Dave Tronzo, a member of the Lounge Lizards and a John Hiatt band alumnus. Having shared the stage with Tronzo quite a few times, I know of no improviser more fearless—from microtonal extravaganzas to playing slide with Styrofoam cups and cardboard tubes. So with this in mind, I asked him if he had any thoughts on the subject and he sent me Example 6 for you all to check out. Dave uses a tuning that goes E A D G B D, from low to high. Tuned this way, he can get minor thirds, major thirds, perfect fourths and fifths, major sixths, minor sevenths and octaves—just by laying the bar across one fret. Please make note of the simultaneous slide and fret activity throughout, and the specific quartertone in bar 13.

To understand how he plays chords containing notes both fretted and played with the slide, let's look at bar 7 of Example 6. Here Tronzo lays the slide (worn on his pinky) across the 12th fret and then (with the index finger of his left hand) presses the D string to the fretboard at the ninth fret. This allows the D string to pass under the slide and sound as a fretted note (to do this you need heavier gauge strings than average and also action that is high enough to allow for this type of playing). To play the chord he plucks all notes simultaneously with the five fingers of his right hand. Anytime notes are sounded using both frets and slide at the same time within this piece they are played using the right hand without a pick (Tronzo doesn't use a plectrum). They are never hammer-ons or pull-offs. If you want to check out Dave in action on record, you can hear him on Leni Stern's *Secrets* or on *Live at the Knitting Factory* (Vol. 4) with the group Spanish Fly (A&M Records).

Well, there you have it. I'm sure I've left out at least one or two favorite slide players for each reader but the point has been to show a direct line from the past to the future and, for me, these guys connect the dots. I also feel it's important to make the point that the minute you put a slide on your finger, it does not become a "roots" thing or even a blues/country thing. Slide is an ongoing, evolving technique that, thanks to players like Dave Tronzo, is alive and well and moving beyond the '90s.

And besides, it's my column. See you next month. ▀

Ex. 1

Ex. 2

Ex. 3

Ex. 4A

Ex. 4B

Ex. 5

Ex. 6 "A Thought" by Dave Tronzo © 1993 D. Tronzo

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Blues Tribute

Continued from page 94

still playing. It's always adults who are playing blues. When you see a good blues band you don't see too much silly business like you do in rock'n'roll bands. It's pretty real and more like jazz where the musicians are cared for because of their ability to play and to sing, not for what kind of hairstyle they have. This was unusual. The blues musicians were the first musicians I saw that were doing something that I did and they were adults. I went, "Wow, I'm going to do this all my life. I'll be playing this music when I'm 70 if I live that long." That for me was a great revelation; it was like

Sign," I didn't know prior to [being in] the studio what I was doing. I was on the road at the time with Hardline. I got a call to fly in and do the track and fly out. I did the first thing that came into my mind. With the blues there's not too much preparation involved. I had heard the basic [track] a couple of times. They put an organ on "Muddy Water Blues." What I played is spacious and the organ covers it up. I had a '65 Strat. It sounds a bit like Booker T, a little funkier. "Bad Sign" is not as hard or direct as Albert King or Cream. I got some wailing shit in there.

TREVOR RABIN: I'm doing a Yes record right now and getting involved in intricate production and texture, which is a great love of mine. I love orchestrating guitar. This was a great opportunity to

established those points I just went for it. This was fun as opposed to work.

JEFF BECK: When I heard the demos of what [Paul] intended to do I immediately thought of the early Stewart/Beck group. I thought, "This is what we would be doing if we were still together." I had to leap in there because I love the way Rodgers sounded. In fact he kept the same vocal take that he sent me, which was in demo form. I wanted to get involved because I wanted to mix it and engineer it and be there because he was treading on my ground. "That's my territory, pal, don't tread on it." Either that or let me do the whole thing. I had no idea all these other guys were on it. I thought if Paul was going to do that kind of record then I would have liked to have done the whole damn thing. It kind of

frustrated me to think it was just a nibble and that there were other guitarists on there. The most annoying thing is most of last week, there's a guy on late-night radio playing lots off this record but he just steadfastly avoided playing any of the [three] tracks that I played on. On "Rolling Stone" it was difficult to follow Paul's vocal, although from first hearing it sounds like you could easily copy the vocals. When you try and lock up, forget it, because the voice is doing some little trills. He's got incredible timing. We tried to match up the slide underneath. To get that we spent quite a bit of time. I thought it sounded pretty neat. I like the heavy stuff like

"I Just Want to Make Love to You." Leif [Mases, engineer] fixed the drums to sound really authoritative. It was a good [track] to do that. When we started getting a good guitar sound it came to life. To that point it was a bit feeble sounding. I used the Jeff Beck Fender Stratocaster and a Tele on "Good Morning Little School Girl." It has that right kind of rhythm sound. I like the riff; it enabled me to not overplay. I kept the riff going until it was my turn and then I got in there. I think we did it in about two days. After I started burning we just put it on tape and that's it. That's the



going to graduate school. This is a lifetime thing; this is not something you drop because you are no longer 20, which is what pop music and rock music were thought of back then and still is a lot today, although a lot of people are proving it differently.

ON THE ALBUM'S RECORDING

NEAL SCHON: I plugged in and started playing. Besides "Born Under a Bad

just stick it on a tape and play. It was a one-take kind of thing. I almost felt like The Fonz when he goes to the mirror to comb his hair, gets out the comb and decides it doesn't need to be done. I am so involved in the Yes album I thought, "What can I do to enhance these tracks?" but it was fine the way it was. It was refreshing to play one take and that was it, just as if I were playing live. No overdubs. "Louisiana Blues" was one of the exciting things Pino had done. I went through the track a few times and pinpointed areas I enjoyed, then doubled what Pino was doing ala Cream. Once I

way I thought it sounded best. For want of another phrase, it was really a nice time.

SLASH: Jason Bonham came up to me at the Rainbow in L.A. and asked if I wanted to do this project. At first I turned him down because the people that he told me were on it weren't what I would consider anything close to being blues-influenced guitar players. In the '90s I think [guitar playing has] gotten really far away from the blues background. He asked me to do this thing and I said, "Yeah, whatever." He called me and told me that it was Paul Rodgers' project—then I was interested and they gave me a list of songs to pick from and I picked "The Hunter." I took my usual recording Marshall half-stack and a '50s Gibson Melody Maker, and Adam Day, my guitar tech, and whipped it out live in about two takes. There was some guitar on there already which didn't sound right at all. Maybe they wanted me to play along with it but it really threw the track off. The timing was all wrong. So we took it off and I played rhythm and lead on the one track straight through. It was really raw. And if you listen to it compared to the other tracks, the other ones are very produced. With this one, I was literally

in the studio for about 45 minutes.

BRIAN SETZER: My involvement on the record came about because Paul wanted a different style of guitar playing on "Can't Be Satisfied." He heard my playing on there because in the beginning and the end he heard flat-out rockabilly. In the middle it turned into this heavy blues thing which kind of scared me at first. I had to really think about what I was going to do there. It's cool to be asked because when you get me to play blues you're not really going to get the blues—you're going to get something different. I used my Gretsch 6120 and an old 4x10 brown Fender Concert amp. I plugged it straight in. I also did a bunch of shows with him, including a video of the live gig in San Francisco with Slash, Trevor Rabin, myself and Neal Schon. I played with Paul in L.A. and did the *Letterman* show.

RICHIE SAMBORA: Paul and I have been trying to work together for many years. I've been a big Bad Company fan and a Paul Rodgers fan for many years. When Paul called I thought it would be wonderful to be on a Muddy tribute record with *anybody*. To do it with Paul Rodgers, who is one of my favorite white singers ever, is a thrill. I was in the middle of recording *Keep the Faith* so I was

right into the whole head. I approached it like a blues session; very spontaneous. I used my custom-built sunburst Richie Sambora Fender Signature Series Strat and my Dumble amplifier through a vintage 30-watt Marshall bottom.

STEVE MILLER: They had already cut tracks and they sent me "Hoochie Coochie Man" and asked me if I would play on that. I listened to it several times and took the tape to my studio and put the guitar parts on it. I used a Soldano preamp, a Boogie amplifier going into a Boogie cabinet inside an Anvil case. I was using a Steinberger GS7 with the pegheads. I would have mixed it much differently than they did and I complained greatly about my mix. The mix that I did didn't have any harmonica in it or rhythm guitar. It was just bass, drums, me and Paul. It was real big, fat guitar and big, fat vocals. But I'm doing that with him now on stage. Paul does his set and four songs into our set he and Neal come out and we do "Hoochie Coochie Man," "44 Blues" and "Crossroads." It's fun. It's wonderful having both these guys [on the road as opening act]. It's guitar city. We've got the best guitar techs, Rick Soldano is with me and we've got our good guitars out there and we're having fun. ▀

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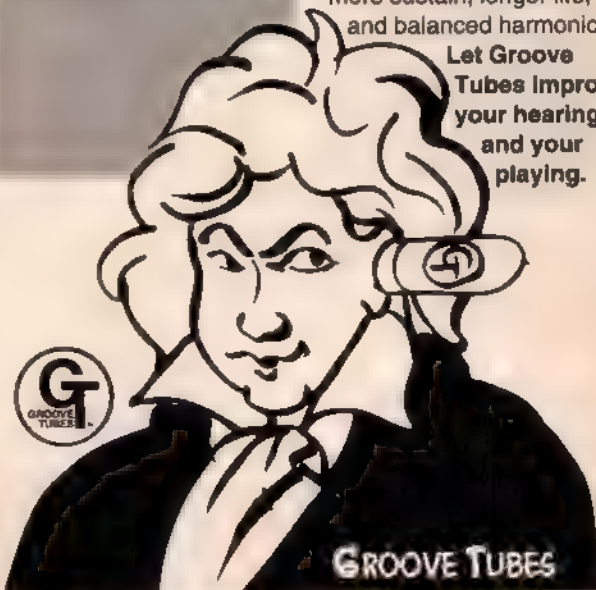


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MIND BOMB

Continued from page 13

ferred musicians. "Those guys kind of scare me," Checuga says. "They also kind of bore me because I get tired of their gymnastics when they don't have much feel. I prefer a more basic approach."

Mind Bomb can go from '60s-inspired pieces like "Goodbye Everything" on to the near-thrash level of "Prepare Yourself" and "No Reason" without losing the raw, bludgeoning sound of their twin guitars. Through it all, the band uses little in the way of effects, except for Checuga's tasteful use of a Crybaby wah. Mind Bomb unanimously favors unaffected Marshalls ("they're dependable") for their crunchy sound, but the two guitarists differ on their choice of axe. "I love Les Pauls, and I've had one since I got a '70 silver-top," notes Checuga. "The new Gibson reissues are pretty hot, and I've got a Standard reissue that has become my main guitar since we did the record." Matt doesn't like Gibsons—"they sound too thick"—and actually has little loyalty for anything but Stratocasters. However, his only Strat was stolen not too long ago and "no one wants to give me one for free yet, so I'll use anything that's laying around."

Like more and more of the new generation of guitarists, neither player has any real formal training. Matt listened to blues records and "tried to play along with them. I didn't try to play *what* they were playing because I could barely figure out the key. So I played along doing my own stuff until something sounded good." As for Johnny, "Some guy showed me a few chords, but that was about it. I'm not what you'd call a schooled player." This doesn't translate into any lapses in the capability category, mind you. The first single, "Do You Need Some?", is a first-rate example of mixing funk and metal grooves together while "Prepare Yourself" holds its own against speed merchants Pantera or Megadeth. But as far as rating their peers, Mind Bomb don't really keep up with other groups. Right now Mercado and Checuga are concentrating on their own music in preparation for Mind Bomb's first tour. "We really don't have time to listen to anybody else. We're spending all our time getting ready to start the tour in Europe, and after three hours of jamming on our own stuff, we don't really feel like coming home and listening to anything else. At the end of a day our ears are shot, so we'd rather just watch TV." ▀

DANNY GATTON

Continued from page 17

First getting his mitts on a guitar at age 10, Gatton spent most of his musical life playing small venues in and around the Washington, D.C. area, much the same as many other far less talented practitioners of the six-string art. His dazzling fingerwork earned him stints backing the likes of Barbara Mandrell, Roger Miller, Robert Gordon and others, but he considered himself an artist in his own right and wanted recognition as something more than just another member of sidemankind.

After one of Gatton's bands, Danny and the Fat Boys, cut an album (*American Wolf on Alladin*) which went belly-up in '75, his parents, in the ultimate display of parental support, launched NRG Records, a label founded exclusively as an outlet for their son's work. NRG's two releases, *Redneck Jazz* and *Unfinished Business* (which are still available through NRG Records, Box 100, Alpharetta, GA 30201), thrilled Gatton's many-colored coterie of fans but failed to pave the way to a major label.

"Truthfully," he explains, "I never really pursued a major record deal. I kind of thought I did at one time, but I didn't know how to go about it. I never knew that many people who were successful in music. I just hung around with local guys that played in bars just like I did. I didn't get out much—and I still don't. As a matter of fact, if I'm not workin', I don't get out at all."

The guitarist extraordinaire laughs and adds, "It's like Roger Miller used to say, 'I must be real popular 'cause everywhere I go I'm playin' there!'"

Two years ago, the gods finally smiled on Gatton and he was signed to a seven-record deal by Elektra. The first release, 1991's *88 Elmira Street*, copped a Grammy nomination. Its successor, *Cruisin' Deuces* (unveiled last May), further offers Gatton the opportunity to expose his formidable talent to new audiences as he tours extensively to promote the album.

"I just play music to have fun," he says, "and hopefully the people around me will enjoy it whether there are 200 of them or 2,000. I'm out there to enjoy myself, not to try to impress anybody."

Of course, Gatton doesn't have to *try* to impress. For a guy with three hands and 17 fingers, it comes naturally. ▀



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Q: I have a 50-watt, solid-state Quantum amp with a small reverb tank. I also have a 50-watt Epiphone tube amp with a large reverb tank. Would it be possible to switch the two reverb tanks?

—Christopher Hey/Glen Bernie, MD

A: The important fact in determining whether or not the reverb tanks may be switched in this case is to ascertain the electrical characteristics of each reverb unit, along with the specifications of the amplifier's reverb send and recovery circuitry. Each spring reverb unit will have a specific input and output impedance that is determined by tiny, internally mounted transformers. Most spring reverb units will have some sort of numeric code stamped on the spring assembly housing that will specify this information. For example, Accutronics, the leading source for most spring reverb units, uses a numeric code that will tell you the input and output impedance, delay type, connector type and spring size (for more info, write Accutronics at 225 North First Street, Cary, Illinois 60013). In determining if you can swap units, try to get one that matches the numeric code exactly. The fact that one amplifier is solid-state

while the other is tube leads me to believe that the electrical characteristics will differ. This is because most tube reverb driver circuits cannot directly interface with spring reverb units and therefore require a small matching transformer. This transformer allows a tube to drive a spring reverb assembly with an input impedance as low as 8ohms. By comparison, the solid-state unit may be able to directly drive a particular reverb unit due to the solid-state reverb driver's low output impedance.

Q: I have a Laney PL-100 TR combo with two channels and an effects loop. Channels can be switched or blended via footswitch, and the effects loop is connected to both channels. I would like to know if there is any way to run the channel preamps in series (i.e., one feeding the other before the power amp).

—Marc J. Karun/Norwalk, CT

A: Although through modification it is possible to have the ability to run the preamp channels in series, there will be no sonic benefit from using this approach. If the result you desire is increased gain and sustaining qualities, other modifications may help you in

obtaining the sound you desire, with much less induced noise than the method you mention.

Q: I am considering buying a reissue Fender Vibroverb amp. How does this amp compare to the original?

—Brett Reinhardt/Detroit, MI

A: There were several different versions of the original Fender Vibroverb. Single 15" speaker units as well as dual 10" speaker models were manufactured. The reissue is based on the dual 10" speaker version. This is my favorite speaker combination in an amp of this power category. The various original versions can be distinguished by their model numbers—specifically the 6G16 (with two 10" speakers), and the AA763 and AB763 (both with 15" speakers). The reissue is a faithful reproduction of the original, combining circuit features of both the G616 and AB763 versions. The original 2x10" had a unique reverb recovery circuit that I haven't seen on any other Fender amp, along with slight variations in the tone control circuitry and the vibrato circuitry. The quality of the reissue is very good, as is the overall performance and reliability. ▀



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MONSTER MAGNET

Continued from page 28

The band began making tapes—with charming titles like “Forget About Life, I’m High On Dope” and “I’m High, What Are You Gonna Do About It”—which Wyndorf sold on consignment in local record stores. “At first I was just in love with the fuzzbox. I’d put fuzz on everything—I’d put fuzz on the drums! It was all based on this kinda Hawkwind thing, where we’d say ‘Okay, we’re gonna play one song for 20 minutes, a half-hour, two hours and just go apeshit.’ We still love to do that, and we do it from time to time—we just did it in this big, fuckin’ shithole disco in Long Island. We played the same song for 45 minutes and boy, were they scared! It was great—800 horrified people standing there with their heads down, hands over their ears, throwing up!” he laughs. “Sometimes the situation just demands it!”

A slew of singles, compilation tracks and a self-titled mini-LP were released on various labels before they signed with Caroline in 1991, releasing the band’s first real statement of intent: the mind-melting *Spine of God*, for which the original art-

work featured an altered photo of someone taking a hit from a bong and the statement that has become the band’s credo: “It’s a satanic drug thing—you wouldn’t understand.” The album’s bad-trip menace, throbbing rhythms and skin-piercing leads caught the then-rising early ’70s vibe, and Monster Magnet actually threatened to become successful.

“At first, this whole band was done as total self-gratification. There was no thought about anything further than the town line. New Jersey’s very intimidated by New York City because you might as well be a million miles away—we’re close enough to be influenced by it, but far enough away to have no clue! I had plans in my head about ‘what if this or that happens and leads to another thing,’ but the key is I never backed off. That was the difference, because most people have sense in their heads and realize that they would end up losing money!”

For a short time the band was actually at the center of a fairly large bidding war: “A lot more [record companies] came around than I ever thought would,” he says. “The reason we went with A&M was because they actually seemed, scarily enough, to get it. Some other people said, ‘Okay, we’ll smooth everything out, get a decent drum sound, get a decent bass

sound, get you a *perm*,” he laughs, “and take away everything about the band that is fun to us.”

Monster Magnet toured for eight months solid (including two European headlining tours and a long Stateside stint opening for Soundgarden) and then went straight into the studio and made *Superjudge*, probably their most potent work yet. It takes the sound of *Spine of God* and makes it just the slightest bit crisper, but still sounds like it was recorded in 1972.

“This album was written in three weeks in hotels in Germany,” Dave says. “It was originally supposed to be all blues-style songs, like [the band’s cover of Willie Dixon’s] ‘Evil,’ but it didn’t work out that way. We just wanted to put the record out and not wait a year like all bands that get signed to majors do. If you spend too much time on an album you just end up hating it.”

Anyone wondering about what equipment the band uses to get their vintage sounds, well... “I’ll use anything and everything. I’ll use a toaster for a preamp, play through a clock-radio, anything for a different type of distortion. I’ll look around the studio—‘Hey! What’s that? Let’s turn it up!’ Our engineer didn’t get over it for a long time. I’d be there saying, ‘In the red is good!’ and he’s saying ‘No, it’s *not* good!’ and of course he’s right and I’m wrong, but somewhere in between we got it.”

Long available in Europe but only recently released in the U.S. is 25....*Tab*, a four-song EP that features a droning, hypnotically repetitive, 32-minute title track that is by far the band’s most hideous song to date. “That was recorded a week before we did *Spine*. It was a jam that we just had to get down on tape. I taped a watch to the wall and just said *go!*, and every five minutes we’d modulate, and it was all overdubs from there. It was real fun, but the [studio bill] on a half-hour long song will make you go broke!”

Despite all of the band’s stoner rhetoric and Wyndorf’s ace sound bites, one wonders if the band’s fans pick up on the tongue-in-cheek nature of their image. Dave ponders this for a moment and says, “When we first started I think most people did, but now we’re starting to get into this otherworldly realm of people who totally believe in it.

“But to tell you the truth, man, it’s a weird trip: as much as I can sit here and talk to you right now and say, ‘Oh, people don’t pick up on the tongue-in-cheek thing,’ when we’re out there and I’m playing or writing the music, I don’t pick up on it either! It’s this weird schizophrenic thing that goes back and forth. I actually believe this shit!”

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guitar questions

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Q: Is there any problem installing a floating tremolo on a guitar with a glued-in neck joint?

—Michael Holland/Smithfield, Australia

A: Installing a tremolo on a guitar with a glued or set neck (or on a neck-through joint, for that matter) can be a little more difficult initially than installing one on a guitar with a bolt-on neck. Assuming the initial install is done correctly, there should be no particular problems to plague the player.

The installer will have to consider the existing neck angle to ascertain that the installed height of the bridge will allow for good action, future adjustment (most importantly downwards adjustment) as well as allowing for adequate tremolo backpull. Many guitars require the tremolo to be morticed into the face of the guitar or for the guitar to be back-routed (routed out behind the trem) in order to ensure backpull and a low action.

Often when a tremolo is installed in a recess on a set-neck guitar the trem block must be ground down so as not to stick out of the back of the instrument. Then the spring holes must be redrilled at the proper angle to receive the springs.

Most of these problems can be over-

come easily on a guitar with a bolt-on neck joint by the use of shims to change the neck angle. However, the complexities involved in installing a trem on a set-neck instrument should be no problem for an experienced repair person; be very careful if you attempt this as a do-it-yourself project.

Q: How can I evaluate a custom guitar for insurance purposes?

—Jason Snowden/West Yorkshire, England

A: The insurance value of your custom guitar when you first bring it home will likely be what you just paid for it, so keep your receipt. Merely having a unique, no-name custom guitar does not automatically give it a high value.

If similar guitars of that maker become more valuable, you may need to get a reputable retailer or collector to write an appraisal to that effect so you can send a copy to your insurance company to upgrade your coverage. If push comes to shove, you may need to prove that similar guitars by the same maker command a certain value in order to actually collect a claim. This should not be a problem if your appraisal is realistic and accepted by the company before a claim is filed.

Check with your insurance company to see if they will pay full replacement cost or merely a depreciated version of what the item originally cost you. Don't wait until you must file a claim to understand your company's policy. You may find you have to shop around for a company to get coverage you feel you can live with on a rare and valuable piece.

Q: Why do I hear a radio station whenever I turn down the volume on my guitar?

—Jinman Kim/Seoul, Korea

A: Normally you should hear silence when you turn down your guitar's volume all the way. If the volume is of the jack-grounding type (and most are), it will actually connect the signal wire from the output jack to the ground, thus totally shorting out the cable leading to your amp. Your amp should amplify the resulting nothing as just that—nothing.

If, on the other hand, you hear radio signals or a buzz or hum, the volume is probably grounding out the pickups, leaving the jack's signal wire almost completely open. It will act like an antenna and try to suck up any electromagnetic signal its length resonates with. ▀

input

Continued from page 6

NUNO and BRIAN!!! Aaaahhhhhh!!! Nuno's one of my all-time favorites: he's brutally honest and completely devoted to his music, besides the fact that he can play his ass off (it's also very cool that he's from Boston!). I have Nuno to thank for introducing me to Queen; his enthusiasm for them prompted me to take a listen to their music, so your combined interview with the two of them was a special treat. It was really great to get a close look at how they feel about their music.

It must be great to spend so much time with your hero, although I must admit, between all of the interviews these two do together—the Concert For Life, December's Wembley show, last year's Guitar Festival in Spain and God knows what else—they're going to require surgical separation soon!

Keep up the great work!

Christopher Scott
Wakefield, MA

I can't believe that a magazine with such excellent taste as *GFTPM* would disgrace its cover with Nuno Bettencourt.

I'm totally sick of Nuno. He's in all the other magazines. Please, not yours too. He's got to be the cheeziest lead guitarist ever. Many other people I know are also tired of Mr. Bettencourt and his so-called "hard rock" band Extreme. Please, I'm begging you, no more Nuno Bettencourt. I believe all real guitarists agree with me.

A real guitarist.

G.G.

Dayton, OH

The interview with Nuno Bettencourt and Brian May was incredible!! Being a drummer, I rarely read drum magazines because a) there's not as many interesting players (aside from Neil Peart) and b) it's important to understand your [other] fellow musicians. Nuno and Brian seemed to uncover and touch ground on every subconscious question, fact and detail I ever had boiling on the back burner about this business.

The average musician could easily be turned off by all the b.s. around: the hair & leather factor, unending criticism, attitudes and spending half our youth prac-

ticing our asses off, knowing that unless you're lucky, the masses might never hear your music—as good as it might be. But you know what? Nuno and Brian make it all seem okay! Sad enough nowadays you have to break with a ballad to get the public to hear you, or join the ranks of the "grunge" army as so many are apt to do. I'm only 21, but radio was better 10 years ago. Now we have shit on the airwaves called "Green Jello" and I heard one tonight called "Detachable Penis"! And I thought, "Good God, there's hardly enough room anymore for us people who write good rock'n'roll."

Thanks for the interview. And, Nuno, thanks for the influence, and please—may you be part of the "vacuum" you mentioned that cleans up and paves the way for good music to come.

Graciously,
Mark Trappensee
Longmont, CO

CORRECTION: The Joe Perry photo on page 100 of *GFTPM*/Aug '93 should have been credited to William Hames.

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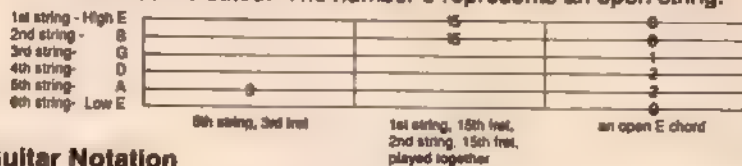
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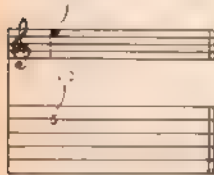
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

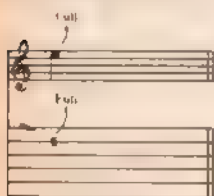


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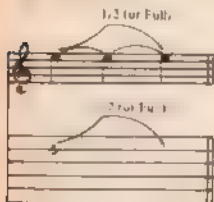
BEND: Strike the note and bend up 1 step (one fret)



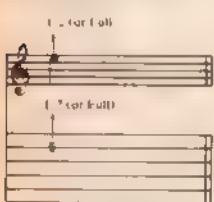
BEND: Strike the note and bend up a whole step (two frets)



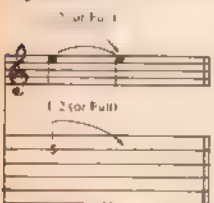
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole, step) then release the bend back to the original note. All three notes are tied only the 1st note is struck



PRE-BEND: Bend the note up 1/2 (or whole) step then strike it



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike 1 and release the bend back to the original note



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



WIDE OR EXAGGERATED

VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



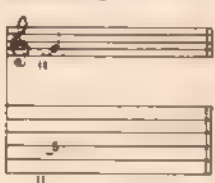
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above except the second note is struck



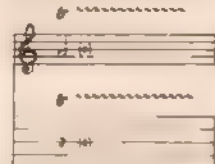
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



TRILL: Very rapidly alternate between the note indicated and the sharp note shown in parentheses by hammering on and pulling off



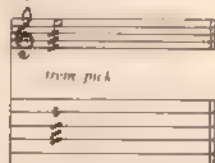
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



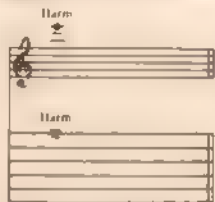
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated



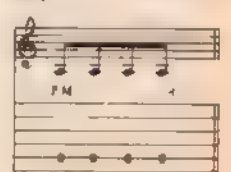
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



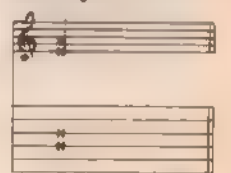
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and sinking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



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EDDIE VAN HALEN INTERVIEWS STEVE LUKATHER

Continued from page 102

memorial concert in L.A. earlier this year to benefit drummer Porcaro's family—ed]. That was a classic gig, man.

L: We decided first we would do this tour, because it was already booked. We gave a lot of money to the family to help support Jeff's wife and kids. While we were out there we ran into a lot of fans who buy our records, and they said, "You've got to keep going. Jeff would want you to." The whole vibe of three months of touring outside the United States [gave me] the feeling it was okay. I even had a dream about it. I was standing at the [recording studio] console listening to our engineer get drum sounds and Jeff came out of the shadows. He looked at me and he looked up at Simon playing the drums and smiled at me like it was cool.

E: It could very well have been him.

L: It was him.

E: Believe it or not, things like that happened to me when my pop passed away.

L: You can't imagine going on but yet we're still all here and there's still a lot of music to be made. We're going to go out and promote a record that Jeff was so involved in and that he was proud of and that we're all proud of. It's more of a rock record—it's more us guys playing. It wasn't like we were trying to do something to get on the radio.

E: It's a brilliant record. I think if [radio plays] it people will like it. For five years you haven't had a record out here and the music you're making, to me, is light years beyond the shit you hear on the radio.

L: A lot of it is the stigma of the name and what the name conjures up in certain people's mind: "Oh yeah, those studio guys." That whole thing—they just put us there, like we carry around hemorrhoid doughnuts, sit in a chair and read music live.

E: If people only knew you guys were the real shit. Everyone else is faking it.

L: That remains to be seen. There's a lot of really good players out there but there's a lot of marginal players and pretty-boy bands.

E: Exactly.

L: Those guys don't really play on their records.

E: What do you think of new bands? Are there any bands out there that inspire you in the least?

L: There are some new bands. I'm finding it so frustrating because I don't listen to

the radio a lot, I don't watch MTV a lot or try to keep up with all that. I look at *Billboard* and I say, "Who are these people?"

E: Exactly. They are a dime a dozen. You've got a Guns N' Roses that comes out and all of a sudden every company is on the tails of that coat trying to get a band that looks just like them or sounds just like them.

L: Yeah, but the good stuff always rises to the top. The last five years that whole pretty-boy metal thing was happening and a lot of people out there don't know that at least one or two of those guys didn't play on [their own] record—the drummer, the guitar player, the bass player. **E:** You played on it [laughs].

L: If I didn't, I know people who did. I'm not going to name names—that's a shitty thing to do.

E: I just wondered if there was anybody out there that you really dig.

L: You guys.

E: We're not new.

L: You didn't say "new." I appreciate really good musicianship and good songs. Image stuff, I don't look at that. I don't go, "Hey, man, that's a great jacket that guy has—I'm going to get the record." [laughs]

E: You've got a solo album you're starting?

L: Yeah, [although] Toto is going to tour through the whole summer.

E: But you'll be done with your solo album before that?

L: Yeah, it probably won't come out until the end of the year or the beginning of next year. I'm doing the album with the Lobotomies guys [David Garfield, keys; John Pena, bass; Lenny Castro and Chris Truillo, percussion; Simon Phillips, drums]. I've got this window [of time] here and I don't like to sit around and do nothing. I like to be making records or playing live. That's why I play with Lobotomies. We don't rehearse; it's just fun to get together and play in a club just to keep the chops up. I like to feel the tips of my fingers and it makes me feel like I'm doing something. I can sit around the house, drink beer and watch TV—I'm real good at it—but it's much better for me when I'm busy because I'm much more focused.

E: What's the difference between a Toto record and a Steve Lukather record?

L: The irony is that now that I'm fronting the band and singing the stuff I can take more liberties myself. It's a committee of one as opposed to a committee of three other guys. As far as songwriting goes I get to play a little more. And the type of compositions I can do, I've got 10-minute

Continued on page 140

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NAME: JOHN PAUL **AGE:** 27
ADDRESS: 3 Sunnydale Dr., Merrimack, NH
BAND: John Paul's Monster Mash
INFLUENCES: Beades, Yellowjackets, Scott Henderson, Chuck Corea, Black Sabbath and so on. If it's good I love it!!!
EQUIPMENT: Charvel guitars, Rocktron preamps and effects, Fender and Yamaha amps, Yamaha sound modules, Macintosh computers
PERSONAL STATEMENT: I started playing drums at six and switched to guitar on my 10th birthday (a gift from my dad). I began



JOHN PAUL

playing professionally at 15 in wedding and club bands, and received my B.A. degree in Music/Business at Berklee College of Music/Keene State. I toured in Hong Kong, Manila, and L.A. as first guitar in the K.S.C. Guitar Orchestra. In '83 I was nominated Vice President of the American Society of University Composers. In '87 I was voted "Best Guitarist in New Hampshire" via Daddy's Music competition. I currently teach 40 students a week at my home, perform and compose for Monster Mash (now seeking a major label), play in New England's #1 booked band, The Knights, and continue my studies with jazz master Charlie Banokis.

COMMENT: John Paul's Monster Mash is a pop/jazz delight. Lovers of L.A. fusion should check out this Granite State import. Sassy melody, percolating rhythm and smooth-singing solos dominate every song. This is as good as it gets—quite a find.

NAME: MICHAEL ROMEO **AGE:** 24
ADDRESS: 357 Bordentown Ave., South Amboy, NJ 08879
INFLUENCES: Gambale, Holdsworth, Malmsteen, Zappa, Cacophony, Bach,

Schoenberg, and Debussy
EQUIPMENT: Kramer Pacer Imperial, Washburn 29-fret cutaway, and guitar synthesizer.
PERSONAL STATEMENT: My original interest in music started with piano lessons at nine, which gave me a solid foundation in theory and music appreciation and led me to pick up the guitar at age 14. My early influences were Page, Rhoads, and Van



MICHAEL ROMEO

Halen and later DiMeola, Malmsteen, and Vai. At age 19 I was one of the top three finalists in the Sam Ash Statewide Guitar Competition.

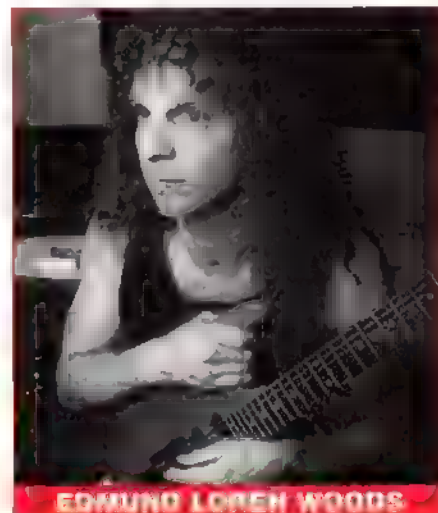
In my compositions I fuse elements of 20th Century classical music with a progressive, brutal metal edge. By utilizing techniques such as the 12-tone technique, polytonal scales, unorthodox harmonizations, drastic chord and tempo changes, and a healthy dose of odd time signatures, I try to keep the music interesting yet painful through controlled dissonance.

COMMENT: ELP meets Malmsteen and Cacophony may not be fashionable right now, but who says you can't do more creative things with these elements? Michael's cinematic pieces are impeccably guitaristic and fun to listen to. Here's Bach rock without the arpeggios and cliches.

NAME: EDMUND LOREN WOODS
AGE: 38
ADDRESS: 117 E. Beverly Drive, Indianapolis, IN 46205
BAND: The Lo Woods Band
INFLUENCES: Allan Holdsworth, Jeff Beck, Larry Carlton, John Lennon, Todd Rundgren, Steely Dan
PERSONAL STATEMENT: I spent most of my teens and 20s playing in rock'n'roll copy bands. I couldn't force people to cre-

ate original music that meant anything. At 28 I looked up and realized that I'd been partying for the previous 13 years almost non-stop. I found myself well into alcohol/drug addiction. I retired from the music business and started putting my life back together.

I just turned 38 and have been clean and sober for eight years. The quality of my life, music and everything is better beyond comparison. I spent the first four of the past six years in Baltimore, MD, virtually in a cave rediscovering the whole music thing. I listened to very little music



EDMUND LOREN WOODS

(recordings/radio) during those four years. I spent almost all of that first year deleting copy stuff from my head. Into the second year I began to sound like me and could create music that was representative of me. I played a lot, built a home studio, learned the process and recorded a lot.

I am a musician who has taken the time to refine my skills to the point where the music is (arguably) unique and individual. I have a good working knowledge of the recording and marketing processes and am both compulsive and tireless because I enjoy it. I have worked and practiced hard, explored new territory and will continue to do so. My ambition is to help reinstall sparkling musicianship and class into the mainstream, to attain a record deal and mass market product.

COMMENT: The ad on his flyer asks, "Is it rock? Jazz? Blues?" You decide—really, you don't have to do anything but enjoy. The music is familiar along the lines of his influences but absolutely fresh and new-sounding. Well balanced playing finds "Lo" Woods streaking, walking slowly, or skipping across the fretboards at will and when called for. A complete guitarist! ▽

EDDIE VAN HALEN INTERVIEWS STEVE LUKATHER

Continued from page 138

songs. I don't write songs and say, "I'll save this for me" or "This is a Toto song." When I write for Toto I write whatever comes. With Toto we write the songs all together. Here, I'm writing most of the stuff with David Garfield.

E: Why did you wait so long to front the band? You guys have been through a shit-load of singers.

L: It's my worst nightmare. I wake up sweating going, "Oh God!"

E: What do you mean? At the thought of having another singer or fronting the band?

L: I didn't want to front the band at first, after going through five lead singers. I always sang on the records and a little bit live anyway.

E: Why did you wait so long? To me you sing better than any singer you've ever had.

L: I didn't think I could do it.

E: Between you and Paich, man, it's brilliant. Why do you need some clown up there who can't interpret the music you write anyway?

L: The four of us would sit and write the material and have to teach the guy how to sing.

E: That's what I mean. The guy was like a bad puppet.

L: And then they get an attitude or coke problem or all of the above or they lose their voice. It just got sour because it was always like trying to fit a square peg into a round hole. The rest of us were already on the same wavelength.

E: How does it affect your stage playing? You've got a new element now; you've got to remember the lyrics. I can sing backgrounds but I'd probably need a teleprompter [to front].

L: The thing is, some of the riffs are real hard. Playing riffs and singing a counter-rhythm against the riffs is like chewing gum and jerking off at the same time [laughs]. Once you've got your knot made you chew your tongue right off. It requires a lot of discipline and a lot of work. I can't be out raging every night because I'll lose my voice. I have to pick my spots. I take it very seriously, actually. I want to do a good job for people who paid their dough. You want to give them the best show you possibly can. If you go out and do a three-hour show every night like we do, with all different kinds of music, it requires a lot of concentration and a lot of vocal power. I don't sing really high like most of these

hard rock singers do. I have a limited range.

E: You mean that annoying high squeal?

L: The same sound you hear in a proctologist's office from outside in the lobby—AAAAAA! [laughs]

E: Do you ever get nervous, especially coming out and fronting the band?

L: At first I was. I was more nervous that I was going to lose my voice after the first couple of gigs, or about how people would react to the new material, if they'd like it. We've been making records since 1978 and there's a whole generation of people who never even had heard our music in the United States. But after the first month out, I never get nervous like I want to throw up before I go on stage. I actually get excited and pumped up an hour before I go out. The house lights hit and you hear the crowd and that's the best buzz in the world.

E: The lights go down and it's better than anything. Do you do anything special to take care of your voice? Me, I'm not really a singer; I don't know how to sing properly. If we do a two-and-a-half-hour show and I'm just singing backgrounds, my voice is fucked by the end. I asked Sammy how he does it because he doesn't know how to sing properly either. He goes, "I don't know."

L: The key is to warm up. I have this tape of this guy John Deavers, a vocal coach.

E: Sammy has no idea how long his voice is going to last or when he can sing and when he can't.

L: Does he warm up?

E: Not really.

L: His voice would last a lot longer if he did.

E: He strums on the guitar for five minutes and yells and screams a little.

L: There's certain techniques that you can learn from professional vocal coaches. I never lost my voice in the 60 shows that we did. It was amazing to me. But I warm up properly. It takes me 20 or 25 minutes just to sing along with this tape while I'm getting dressed. Then I'd play the guitar for 20 minutes, have a beer and shoot the shit, stretch out and I was ready to go. It's like anything else. It's like playing guitar, man. If you haven't played for a while and you pick it up and you start playing all this stuff, after a while your muscles feel tight.

E: Yeah.

L: You know the road chops you get at the end of a tour? You pick the thing up, no problem.

E: Right.

L: It's like butter. But it's not.

E: So why did you wait so long to front the band? Whose idea was it?

L: It was the rest of the guys in the band.

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We were going to break up but they said, "Look, you can do this, man. We know you can do it. You were singing half the show when the other guy was in the band anyway." We didn't even know what this guy was all about on stage until we got out there and then we were mortified. That's where I started to develop a little bit of confidence: "Maybe I can do this." But it had to be the kind of music I felt good singing. I didn't want to sing sappy pop stuff. I like pop music but I wanted stuff with a harder edge. Musically I wanted to stretch out a bit more. I wanted longer songs with more sections in the songs. Due to the advent of CDs you don't have to worry about that; in the old days you had to take a tune off the record because you could only get a certain amount of music on vinyl.

E: Or it sounded like a K-Tel record.

L: Exactly. It sounds terrible. I don't miss vinyl at all. I'm so glad it's gone.

E: Only thing is, now you have to put more music on.

L: The irony is that a record company only pays you on a certain amount of songs so everything else is prorated down. If you have 15 songs on a record they only want to pay you for 10. So everybody makes less money for twice as much work. But it's not about money, man, it's about playing music. I don't know how to do anything else.

E: After you go on the road will you do another record with Toto?

L: We're going to keep it together. Simon Phillips has joined the band.

E: I thought you were going to just [tour behind] this record because Jeff played on it.

L: I would have said "no" many months ago, however long it's been since Jeff died. But now it's like a different band and Simon has brought a whole other thing to it. No one is ever going to take Jeff Porcaro's place. No one ever could.

E: That's right.

L: But it's a different thing now and I think, "At least make another record." It would be nice to break in the States again. We sell millions of records outside the United States and we haven't had a hit record here in a whole lot of years. So hopefully we are going to get a shot this time with a new record company and a new vibe. We're going to go out and work. A lot of people have never seen us play before—ever.

E: I want to ask you about some of your favorite solos. There's a great solo you did on your first solo record. It was a ballad, a bad-ass song ["Turns to Stone"]. It's the record where you and I did the tune together ["Twist the Knife"].

L: It was sort of a worked-out solo. It was a

melodic thing but it has really great chord changes, almost Mahavishnu in the middle of this pretty ballad.

E: That's one of my favorites.

L: Thanks, bro. I think there's some good stuff on *Kingdom of Desire*. The solo in "Gypsy Train" and the solo in the instrumental, "Jake to the Bone," were both live. They have an edge to them that you wouldn't have if you sit and labor on it. Not all the solos on the *Kingdom* record are live but the ones that stand out to me are. It's reckless. You don't have time to sit and think, "What am I going to play here?" You just play and it's great or it's shit. If it's shit you fix it. I got lucky on a couple of them. I'm doing mostly live

solos. This is the age where everybody takes their tapes home and writes their solos. I didn't want to do that. Granted, if there's a huge mistake you can always punch something in and fix it. I like to keep the live thing going; that way you start playing a figure and the drums start going with you—particularly on this record I'm doing now where we have three or four instrumental things. For those things you really want to keep the live feel.

E: I think you've got an exciting year coming up. You've got a brand new company, a new lease on life, a new summer tour, a solo record. Shit, man, you're cooking! ▀

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BRIAN MAY & NUNO BETTENCOURT

Continued from page 98

solo as a little song within the song.

B: Absolutely.

Do melodies come easier on a piano?

N: They come differently, not easier. I think it's a different type of mood. What I mean by writing on a piano—I never mean sitting down and writing a melody with the piano—I mean sitting down playing some chords on the piano and hearing a melody. I've never written a melody on the piano by hand. I play chords and have hummed melodies.

B: It starts in the head, doesn't it really?

N: Always.

B: Not in the fingers in any sense. If I write anything that's decent it comes when I'm not anywhere near a piano or a guitar or anything.

N: Absolutely.

Can you point to songs that developed that way?

N: So much for me, but never a full song was written away from an instrument. A major melody or an actual chorus might be written. A lot of the third side, a lot of "Who Cares," was written humming around.

B: The song "Too Much Love Will Kill You" from my album (*Back to the Light*). We worked on that song for a couple of

days and I never went near an instrument. I never touched a piano to the point where we were going to put down a demo. By that time the song was totally finished. It was obvious in my mind how it should go. The piano was immaterial really; the only thing that mattered was getting the feeling across. I wasn't concerned about anything else.

Can you give me examples of solos where for you personally it felt successful?

N: To be honest with you, if I didn't personally feel at that moment in that song that I had done it to my satisfaction, it wouldn't be on the record. I'm not talking about being perfect solos or the ultimate in godlike form but for my satisfaction. If it be "Cupid's Dead" or "Politicalamity" and I had the vision for the solo, I would not leave that room until it was there.

B: He's a much better guitar player than I am.

N: Let's stop that right away.

B: He can do half a million things which I can't.

N: Brian still feels that there is still a guitar Olympics going on.

B: I watch this guy with great amazement. It's the next generation. People like me will actually never get much better.

I'm too old to get any better now. The stuff that Nuno is doing is truly dazzling. It's great and wonderful to watch. It's not just techno-flash, it's stuff with meaning and it's got great feeling.

"Cupid's Dead" is a good example of the importance of rhythm in the solo.

N: It probably comes a lot from playing drums for a long time. Usually I walk in time. It bugs me if I'm out of time when I walk. I've always had the clock within me wanting to come out.

B: It's very rhythmic, the stuff you've got on the new album. It's great. It's like it has a life of its own. It seems like you could be playing any notes but it would still be coming out in time. It's unstoppable. I like that feeling.

When I speak about you, Nuno, I always mention your note placement. No matter what the note is, you place it so it feels right.

N: The overall consensus of any comments that I've heard seems to be the placement of things. I'm starting to realize it more and more. I don't notice until somebody shows me. That's like with Brian when we were trying to tell him about his sound and that vibe that he puts out. It's hard to tell when you are on the inside.

Brian, a successful solo of yours?

B: "Killer Queen." I just like the riff. For me, what Nuno was saying about what you leave out is important, and Freddie was an expert at that. There's nothing cluttered about "Killer Queen." There's a fantastic amount going on, but nothing ever gets in the way of anything else. I was pleased that the solo went along with that. Everything is crystal clear. And when the three voices of guitars are all doing little tunes of their own, it feels almost accidental that they go together. I was pleased with how it came out.

When you recorded the harmony parts would you do one part at a time?

N: I hope so.

B: You mean do we go all through one part and all through the next part? You can't do two notes at one time. When you are using the guitar in that way, it's not a polyphonic instrument. You can only play one and get the sound. It has to be one at a time. I think it's good to work in sections because otherwise you tend to forget where you're at.

N: There's so many solos to me like "Killer Queen" where all of a sudden there would be the most amazing melody and there would be a little bit of an orchestration, almost out of time, or a couple of harmonies splitting out here and there. That is a big trademark of

Continued on page 170

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Raging Slab

Continued from page 33

that they don't step all over each other. The guitarists also vary their guitar tones. Strzempka plays Gibsons and Middleton plays Fenders, while Steinman sticks to custom jobs with their own unique sound (like her signature guitar in the shape of the U.S.A.).

Boogie riffs and power chords make up the majority of the guitar parts on the band's albums but they are put together in ways that Lynyrd Skynyrd would have never thought of. "When we do power chords they are always *weird* power chords," Strzempka says. "We do things like having Elyse playing a different bass note than the rest of us. I don't know anyone else that does this on electric guitars—it's more of an acoustic thing."

"If you take it separately, it's really weird-sounding," explains Steinman, "but when you put it all together, something kind of familiar emerges."

That's about as good a way of describing Raging Slab as anything anyone has come up with yet. Where others might cite Jimmy Page as an influence, Strzempka goes back to the source, giving folk singer Joni Mitchell credit for introducing what he calls "cluster" chords. "One thing we do that is really absent

from a lot of rock music is that we really put a lot of *emphasis* on chords," says Strzempka. "What Have You Done' crystallizes where we are going in a rock'n'roll sense. I'm not saying everything from now on is going to have three slide guitars but at no point in that song is anybody playing the same chord. It's a weird arrangement but it's still simple enough to digest in one sitting."

It is this combination of the familiar and the new that really defines the band's sound, even when paying homage to their own inspirations. "I play slide all the time but it's not really a traditional, Duane Allman type of sound," says Steinman. "Sometimes I'll follow Alec and be more part of the rhythm section, and other times I'll add some texture with noise or weird slide sounds."

Raging Slab is taking slide guitar playing into untapped territory. "People tend to lean back on traditional Elmore James licks and it really hasn't gone very far beyond that," says Strzempka. "We'd like to be considered the Eddie Van Halens of slide."

Nearly every rock guitarist gives slide guitar playing a go at some point in their career but few are as obsessed as Steinman who, until she recently found one that was narrow enough, considered using glass slides to be cheating. For her,

it's bottlenecks or nothing. "I have such small hands that the bottleneck just seems to stay on. If I go somewhere and buy a slide, they are usually too big." As if to be deliberately contrary, Middleton uses only metal slides.

This love affair with slide goes back to the band's formation a decade ago when, as legend would have it, Strzempka and Steinman first met one rainy night in NYC. Strzempka was impressed with the fact that Steinman chose to get soaked rather than use the copy of *Yessongs* she was carrying (a record with a quadruple gatefold sleeve) to shield her from the elements. The two decided to form a band almost immediately but Steinman didn't play any instrument at the time so Strzempka asked her to bring some records over so he could teach her the guitar parts. Without realizing it, she kept bringing over records by Led Zeppelin and Johnny Winter where the slide played a prominent role. Strzempka was momentarily relieved when Steinman showed up with Iggy Pop's *Kill City*; that is, until he placed the needle in the groove: It's the one record where Iggy guitarist James Williamson does nothing but play slide guitar! "It became obvious that her fingers would never touch a fret," he recalls.

Raging Slab's debut recording was 1987's *Assmaster*, which included a hand-drawn comic book done by Strzempka (whose artwork also graces the cover of the 1991 compilation album *Slabbage*). Although crude, this first recording helped build a following for the band and paved the way for their indie EP, *True Death*, the following year. The EP was the band's breakthrough, selling nearly 25,000 copies and leading to a contract with RCA. They got off to a promising start with RCA, releasing a self-titled boogie-fest in 1989 that spread their following nationwide as the band went on the road opening for a variety of groups as disparate as the Butthole Surfers, Molly Hatchet, Red Hot Chili Peppers, Warrant, the Ramones, Guns N'Roses, and Motley Crue. But the relationship with RCA soured over Slab's inability to come up with something that the label deemed a commercially viable follow-up.

"Three years ago I bought a banjo and an Earl Scruggs banjo method book and struggled through it," Strzempka says. "I play with my fingers so that attracted me as well. There's a bunch of licks on the *Dynamite Monster* album that wouldn't have been thought of by a claw-hammered guitar player. On 'Weatherman' there's a backwards roll that's peculiar only to a banjo."

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new sounds but he's no dilettante. "I really think you should go about things like Picasso did," he says. "That's my gripe with groups like Sonic Youth—I don't think they really know how to do it the right way. There's guys like Elliot Sharp who I've actually seen sit down and play Joe Pass solos. That's slightly unfair on my behalf, to say you can't get there from here. But I think that if you're going to mess with a traditional instrument, you should learn how to play it first. That's what we do with everything we do. Believe me, Elyse can play [Elmore James'] 'Dust My Broom.'"

Guitar battles are the most lasting legacy of the southern rock tradition to

es from songs. I run scales all the time, but when you start confusing that with music then you are in trouble," he says.

As for Steinman, her playing has evolved considerably from early recordings such as *Assmaster* but she is still the raw, bottleneck-wielding foil to Strzempka's fingerpicking style. Despite the sophistication of some of the instrumentation, the punk ethos is still alive and well in Raging Slab. Where Strzempka eschews effects, Steinman has a tendency to pile them on. She says it's to disguise her lack of playing ability. A big music fan, she tends to like effects that help her duplicate the sounds she hears on old records. She first used a spit-wah after hearing it on an Isley Brothers record, and it stuck.

In many ways the use of more recondite stringed instruments is a deliberate attempt by Strzempka to take his songs in a different direction. "I write a lot of songs on banjo that end up without any banjo in the song. It gives you a very different starting point to do something with. That's what attracts me to those things. I've been learning how to play a fiddle and the most you can do is a doublestop and play two notes at once. You can't physically do anything more than that so it forces

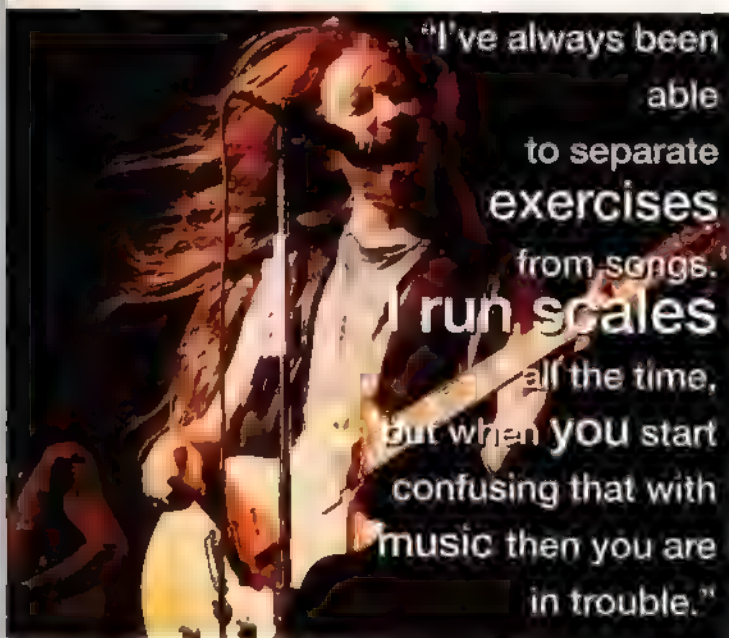
recording studio on the grounds, literally creating a foundation on which to build their musical future. Call them hippies if you must—their fondness for black light posters, *The Lord of the Rings*, and toadstools certainly qualifies them—but doing the album down on the farm this way did foster a communal spirit among the band that made its way into the grooves. And surprisingly, the record sounds much better than anything they have recorded in big-bucks studios. "Most of the music was written there and rehearsed there so it was just natural that we record there, too," explains Steinman. "Usually I'm really intimidated by recording studios because it's so final. Doing it at home was much more relaxing."

"Recording studios encourage mistakes," adds Strzempka. "They set you up for that kind of mind-set."

This was something the band had learned all too well in their experience trying to record a second album for their previous label, RCA. After burning out a series of producers and bouncing from studio to studio, Raging Slab was no closer to a follow-up to their RCA debut. The label isn't entirely to blame, however; that album was seriously in danger of becoming the world's first quadruple-CD set. Frustrated or not, even Strzempka admits the band was becoming more than a little self-indulgent. "We decided we were going to damn well please ourselves first. I'll reserve comment as to whether it sounded like Hawkwind's [double LP] *Space Ritual*, but songs were averaging in at about 10 to 15 minutes apiece." Many of the songs survived the sessions to eventually appear on their Def American debut *Dynamite Monster Boogie Concert*, albeit in radically altered form.

The move to the country did more than just free up the band's music; its effect on their collective psyche would be obvious to anyone who remembers running into Strzempka and Steinman at Manhattan's Cat Club in the early days. "New York was getting to be too much," says Steinman. "Coming back to an apartment that is smaller than the van you are touring in is really a drag. We just wanted to be somewhere there was more space, somewhere we didn't have to pay to rehearse, and somewhere we could play as loudly as we wanted."

It'll be hard to keep Raging Slab down on the farm now that the band has been allowed to make the record Strzempka has been threatening to make for the last few years. The *Dynamite Monster Boogie Concert* is coming to your town soon. And Strzempka promises me they won't be playing "Freebird." ■



which Raging Slab aspires. But with their more complex, chord-based interplay, the band has gone far beyond the dueling of a Lynyrd Skynyrd. "The Beatles didn't get signed to Decca because some guy said guitar bands were on their way out in 1963," says Strzempka, himself a consummate musician spending much of his time locked in a room surrounded by musical instruments and a 4-track recorder. "I like holding the guitar, I like playing the guitar, and more often than not something happens," he says. "Where I sit and play I've got a banjo, a mandolin, a dulcimer, and a guitar. I get a lot of pleasure from just sitting and playing."

Strzempka's playing on *Dynamite Monster Boogie Concert* is obviously the product of a schooled musician but his discovery of an entire world of stringed instruments has kept him from merely applying technique for technique's sake. "I've always been able to separate exercis-

you to think in those terms."

It works the other way, too. After years of guitar study, Strzempka finds he can't help but apply a guitar player's perspective to everything he gets his hands on. "There's some things I do on the banjo that a banjo player would never do. On the other hand, a backwards banjo roll is not something that is in a guitar player's vocabulary. It's helpful creatively to handicap yourself like that."

Another self-imposed handicap was the band's decision to record the new album on their 140-acre farm in rural Pennsylvania (unusual for a band that once called New York's East Village home). "We were limited with what we could do on a farm three hours from the nearest city with a mobile unit," says Strzempka. "If we wanted a cellist at four in the morning, one of us had better know how to play the cello." The band built their own combination rehearsal space and

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THE TIME IS RIGHT... NOW

Eric Schenkman

of Spin Doctors

Did'ja hear? Spin Doctors have added another guitar! There are now two Strat-style necks bopping and swaying to the grooves laid down by the meisters of funky-pop. Is this really true? Well, yes and no. Fact is, there *is* another guitar on stage, but it's still played by Eric Schenkman. You see, it's a doubleneck that Eric had built for him by Union, New Jersey-based Rich Koerner of Time Electronics. As if he didn't have enough to do musically—what with playing his frenetic lead/hybrid style and keeping up with bassist Mark White—Eric has challenged himself logistically by donning a guitar with a 12-string neck on top and a six-string neck on the bottom.

How did the need for the doubleneck come about?

It was motivated by the songs. I didn't just one day say "I want a doubleneck," it came about because there were songs where I heard a 12-string, and I needed to have that sound. **How is it set up?**

It's set up like a Fender, which I've never seen before on a doubleneck. It's two Strat-style necks, and it's got three pickups on each guitar. The frets are thinner on the 12-string. It's also beautiful aesthetically. It's a kelly green with nice lines.

Why a Fender-style setup?

That's what I'm used to playing, and when you put on a Gibson doubleneck the immediate connotation is, "Well, obviously, you're doing that because Jimmy Page did all those cool things with it." This is unique to me.



How about the electronics?

It's three humbuckers on each guitar, Seymour Duncans, with a five-way pickup selector. Just like my other Strats. That's nice, too, because I have that middle pickup option with the phase possibilities. You don't get that with the Gibson-style doublenecks.

Do you have coil taps on the pickups?

Just on the six-string. I opted not to have coil taps on the 12-string.

Why not?

I didn't want the extra switches and I thought it would just be asking for trouble. It gets pretty thin-sounding for a 12-string in that bridge position. For the 12-string it's just straight humbucking mode.

What songs do you use it on?

I use it on our song "Sweet Widow," which is kind of a fingerpicking thing up front and

by

jon

chappell



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then at the end it's a total jam. There's a bass solo where I play the 12-string with Mark [White] and then I bump down to the six-string to take the song out. But the song that first motivated me to get the doubleneck built was "How Could You Want Him (When You Know You Could Have Me?)." I always wanted to get the sound live that I got on the record, but there was just no way to do it...until now.

How was it adjusting to the new guitar?

I'm getting acclimated now. It was a little weird at first, but my approach has always been to dive right into the middle of things and see if I could swim. The guitar's been in my hands for a couple of weeks now and I'm having a really good time.

One thing I do notice is that I have to stand a little differently because of the balance and the weight. I have to concentrate more. But then when I go back to the Strat, I find I've learned something. Every time I put the doubleneck down I come away with something.

Also there's that thing that happens with your right forearm because of all that wood underneath. It feels really cool.

How about with your left hand? Does it hang lower than your normal guitar?

It does, and that's something I have to deal with. I have to relax with it a little more.

How about the tone of the six-string? How does it compare to, say, a Strat?

First of all, there's significantly more sustain because of the increased mass. The notes will just hang there for a long time because of all that wood.

Have you ever banged your hand going from the 12-string to the six in a quick change?

Haven't yet, but I'm sure I will [laughs].

But it doesn't restrict you in any way.

No, although it's a bigger, heavier guitar and I have to watch how I stand, and adjust to how it hangs off my shoulder. I will say this, though—it's teaching me more about phrasing. [I] just can't be wild with it like I can with my regular Strat. It slows down my thinking and requires me to think about my playing. It's a very positive thing. Since it slows down my thinking, it causes my mind to be more in sync

with what my hands are doing. I find myself being more expressive. And then *that* translates back to my normal Strat. When I'm playing the regular guitar, I find I have a little more space. Just in my thinking. In the same parameters, I have a little more space to breathe.

Can you use the 12-string for things other than fingerpicking—like low-note, riff-based things?

Sure. I actually do that in "Sweet Widow." I'm finding all sorts of other uses for it. Simply because there are two strings there, it takes me to different places melodically. I find myself inside the melodic line more, rather than being ahead of myself. I haven't found any limitations. I can go as high or low as I want. I can get a fat sound, everything.

Do you ever keep both guitars turned on?

Yeah, that's a really cool effect, too. I don't have the 12 ringing through all the time but I have it on enough to vibrate sympathetically. I do that on the transition in "Sweet Widow."

Did you have to vary anything in your signal chain to accommodate the doubleneck?

Not really. Just a couple of volume adjustments, but I'm not running the 12 in stereo or anything.

Is it hard to keep in tune?

No more than any of my other guitars. I don't have whammy bars on the bridges, which helps.

No whammy bar on the six?

Nah, I wanted to increase the possibilities for sustain and sympathetic vibrations, and you have to have fixed bridges for that. They conduct better between the two guitars.

There's no spring assembly?

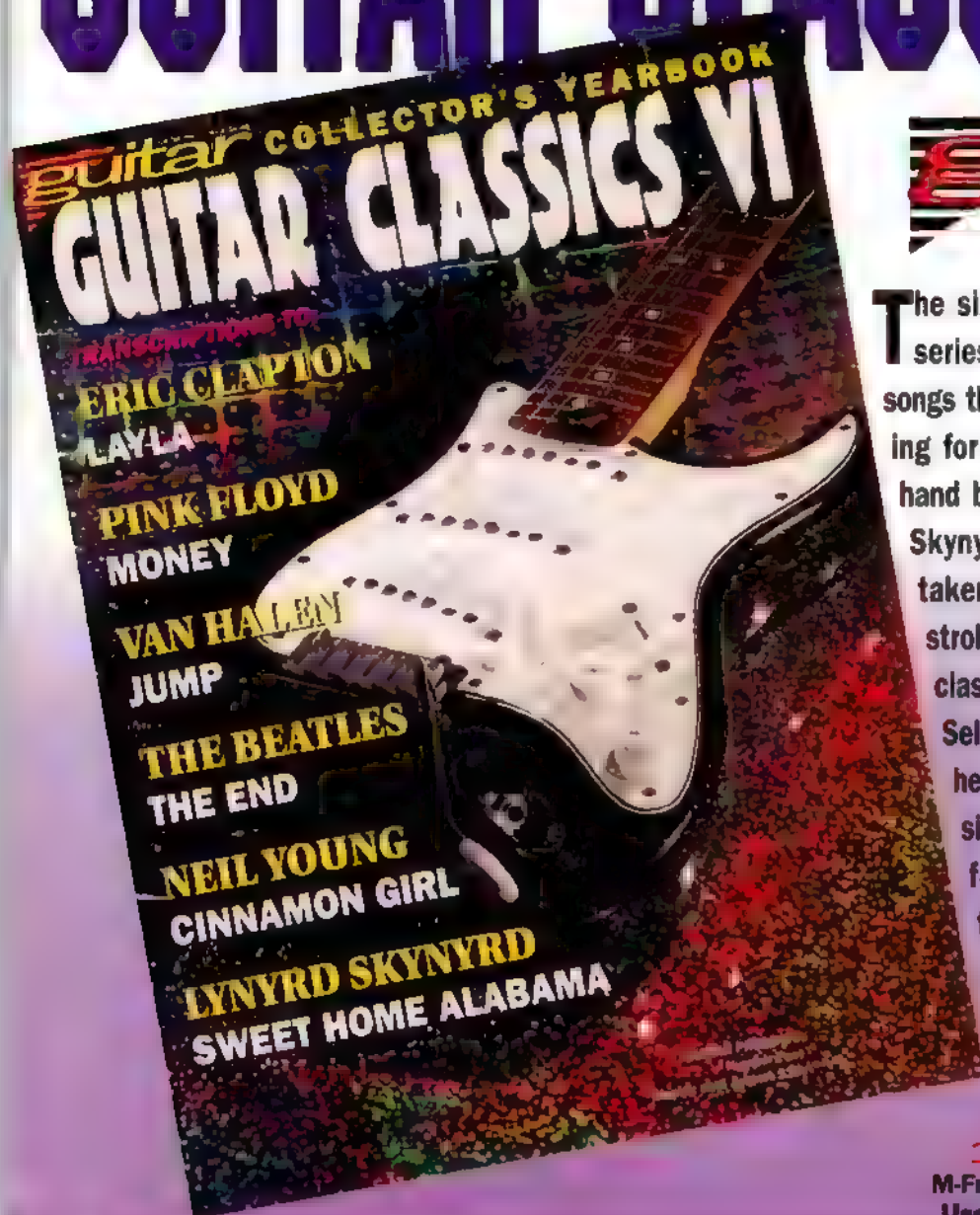
None whatsoever. It's a through-the-body bridge, not routed out like a trem bridge. It's like a '70s Strat where there's no backplate. It's just six string holes in the back of the guitar.

Do you miss not having the bar on the six?

Not really. I already have that going on every other guitar I own so it was not a tough decision. Plus it's a specialty axe. And it's worth it for the increased sustain. It has that singing Tele sound. I'm really getting into that sustained, melodic sense and how it's changing my approach to phrasing. ▀



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Edward Van Halen

The "316" Solo from VAN HALEN LIVE: RIGHT HERE, RIGHT NOW

Over the years Eddie Van Halen's guitar gear has changed quite a bit, from homemade guitars and uniquely modified amps to manufacturer-made guitars and amps with his name on them. Consequently, his tone has changed as he continues to strive for that elusive "brown sound." But regardless of the equipment, what makes Edward Van Halen's sound so very recognizable is in his hands, head, and heart.

Today, Eddie uses his Music Man signature guitar with Ernie Ball strings and Peavey EVH amps. His effects include two Roland SDE-3000s, an Eventide H3000, and a PCM-70. He also has a Boss OC-2 octave box, an MXR Phase 90, an MXR flanger, and a Boss SD-1. He still uses the Bradshaw switching system made for him a long time ago. No MIDI—he doesn't need it. His wireless is a Sony WRR-840 UHF system. I spoke with Matt Bruck, Ed's faithful

technician, who told me he sets one of the SDE-3000s for 250 milliseconds, the other one for 500 milliseconds, and runs one on each side for a huge stereo split. He uses the Eventide for chorusing, and the PCM-70 for the delay on the "Cathedral" part of his solo only.

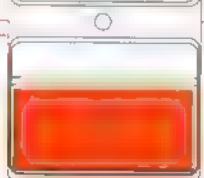
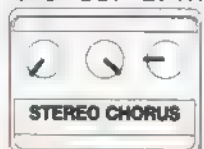
A suggested pedal setup to attempt this sound is shown below. Start with a metal type distortion pedal and make sure the tone or presence is just below midpoint. Set the delay as shown; the delay time should be between 270 and 300 millisec-

onds if you have a programmable unit. Use it only for the "Cathedral" section of the solo. The chorus is used for ambience (use one even if you're playing in mono).

The "316" solo on *Right here, right now* is one of the best examples of Eddie's tone. Listen to it carefully, from high notes and harmonics to the low notes and the dive bombs. You might even want to try closing your eyes, just for a moment, and pretend you're The Man himself. ▀



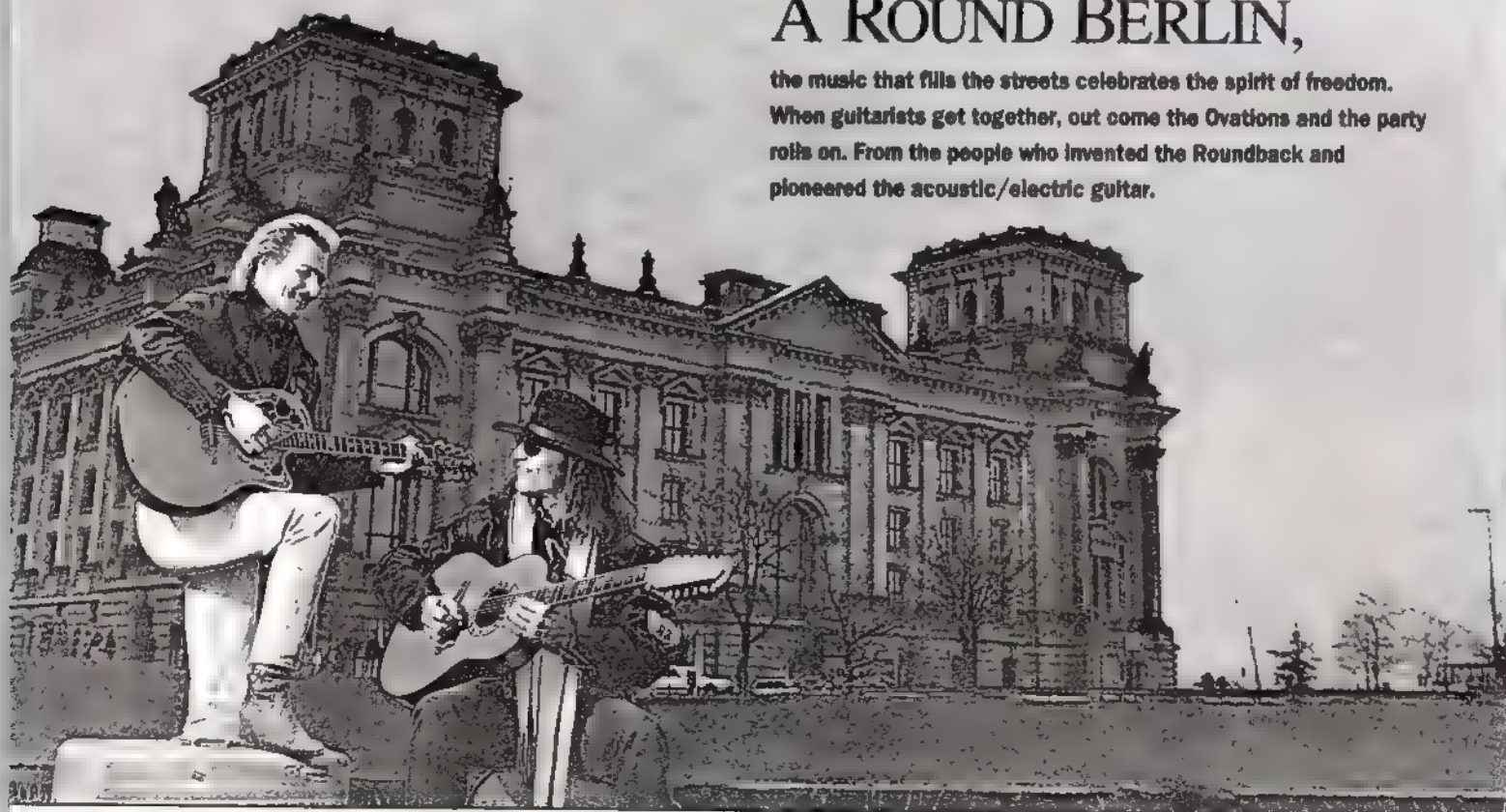
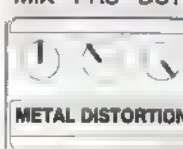
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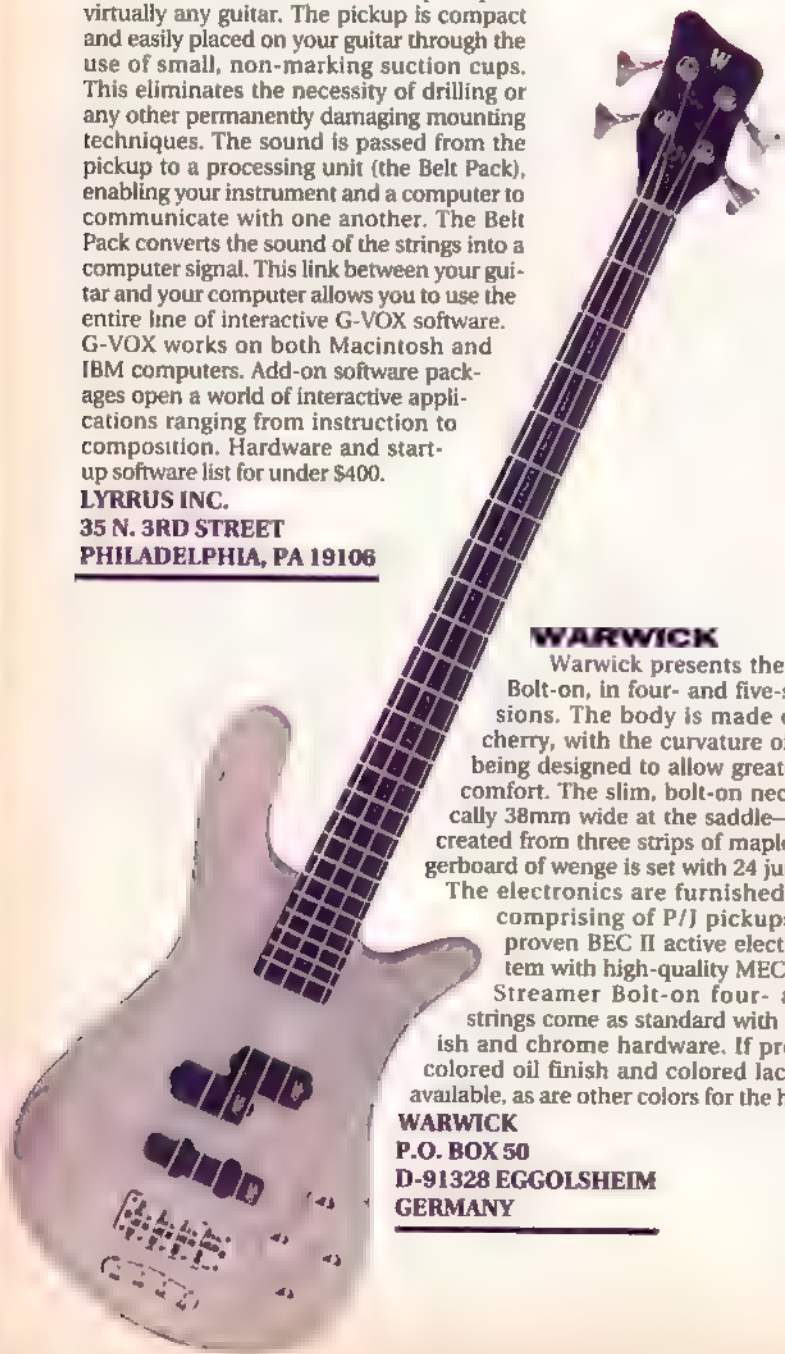


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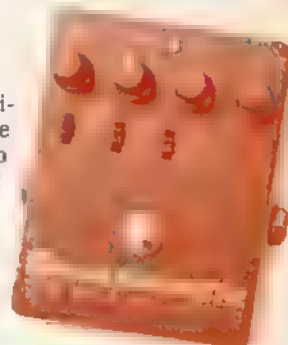
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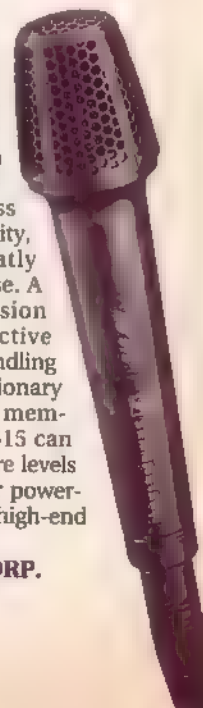


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When a chord progression borrows a chord from another key, you have a noticeable change as well as a timeless composition technique. Of particular interest to us this month is when a progression borrows a chord from the major key three frets above—in which case the first key becomes the relative minor of the key three frets above. A few classic examples of this include The Kinks' "Lola," The Who's "See Me, Feel Me," and more recently, Faith No More's "Epic" and Pearl Jam's "Jeremy."

This technique is demonstrated in Example 1, which shows the chords A major and F major, to be played back and forth, and the different modes that can be used to solo over them. The F major can be treated as the IV chord of C major, so you could solo with F Lydian. However, the smoothest way to approach any change with a borrowed chord is to figure out the notes of the borrowed key in relation to the first key. In this case, you could switch off between A Ionian (major) and A Aeolian (minor) since A minor is related to C major (its relative major) and thus F Lydian. Also, you have several common tones between the scales (A, B, D, and E) which are like safety nets. In other words, you could safely land on any of these notes over both chords. Any time you have a borrowed change to play over, you should start by figuring out the common tones. [Chart A clarifies these relationships—ed.]

Now let's look at an example where the root of the first key isn't a common tone. In Example 2, as in Example 1, we're borrowing the IV chord (E^b) from the major key three frets above (B^b). However, this time we're starting

the metal edge

by

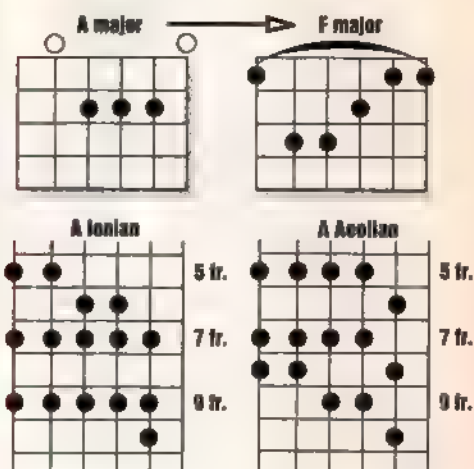
ALEX SKOLNICK

Playing Over Borrowed Chords

with a minor chord, so we're going from E Aeolian to E^b Lydian. The common tones between these two scales are G, A, C, and D. This chord change is like the one I played over in Testament's "So Many Lies." Even though E^b Lydian can be used, after some experimenting I found that I preferred the sound of G Aeolian (which is related to E^b Lydian—they are the sixth and fourth modes, respectively, of B^b major) over the E^b major chord. That way, you can play any E minor lick and simply move it up a minor third to G minor, and it sounds good. So in addition to figuring out the common tones, it's also a good idea to figure out the different modes of the borrowed key and see which you like best. [Again, refer to Chart A.]

While there is no strict set of rules, here's the overall goal to keep in mind: Don't be forced to jump to the root of a new chord every time you encounter a chord from a different key. By the same token, when playing over one key, you don't want to be stuck in one position for too long, so it's good to be able to move around the neck when you want to, but not because you have to. More on playing over borrowed chords later. Stay tuned! ▀

Example 1



Example 2

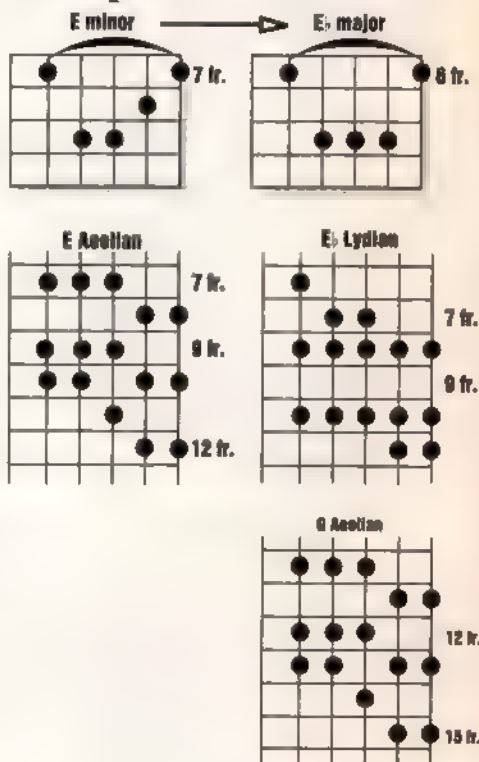


Chart A

Chords:	A	F	Em	E ^b
Function:	I (in A)	IV (in C)	vi (in G)	IV (in B ^b)
Relation:	A is 3 frets below C, so A is relative minor of C.		G is three frets below B ^b , so G is relative minor of B ^b .	
Modes:	A Ionian (1st mode of A)	F Lydian (4th mode of C)	E Aeolian (6th mode of G)	E ^b Lydian (4th mode of B ^b) or G Aeolian (6th mode of B ^b)
Common Tones:	A B D E		G A C D	

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bass instincts



**STU
HAMM**

Two-Hand Tapping

In this month's issue there is a section on the theme to *Star Trek*, one of my favorite TV themes and as many of you who have seen me play live know, one of the pieces that I incorporate into my solo. *GFTPM* approached me to do a transcription of my two-handed solo version, so I did. [See *Stu's transcription on page 126—ed.*] Since I really haven't covered much about tapping in these articles, I thought that this month would be a good one for touching on some of the basic skills needed to play this piece. So here's your crash course on contrapuntal tapping!

First of all, when tapping you must pay close attention to hand position. Your fingers must be well-curved so that you are pushing the strings down at a perfect right angle. If you don't, you will push the string out of tune and you won't get as much ring and sustain out of the string.

If you are just starting to tap I suggest that you start by practicing the right and left hands separately at first and then put the two together. There is nothing really difficult about the fingerings or examples, but what we are aiming for is coordination and independence of the two hands.

Example 1 has the root and fifth of G in the left hand while the right runs the first part of a G major scale. This is the easiest of all the exercises because your right and left hands are playing the exact same rhythms, so it shouldn't give you

too many problems.

In Example 2 we double up the right hand to quarters while keeping the left in half notes. Example 3 swaps that around—quarters with the left and half notes with the right. If you have trouble at first, try to play the half notes without thinking about them and concentrate on the quarters.

In Example 4 things start to heat up a little with the syncopated rhythm in the left hand. Example 5 has that rhythm in the right hand, and the left hand straight. These two exercises should start to develop independence of the two hands. Example 6

uses the syncopation in both hands.

So, in these six simple exercises we have all the basics we need to teach our hands the proper ways to achieve independence. Practice them slowly and with a metronome and don't move on to the next example until you've mastered the one before. With a little hard work and patience I think you'll see how valuable this lesson is.

Now, flip back a few pages and start working on that *Star Trek* theme. I think you will find it an interesting challenge.

Live long and prosper. ▀

Ex.



Ex. 2



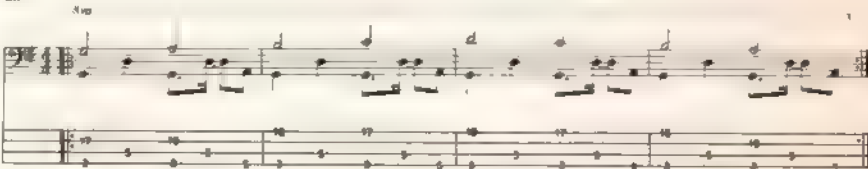
Ex. 3



Ex. 4



Ex. 5



Ex. 6



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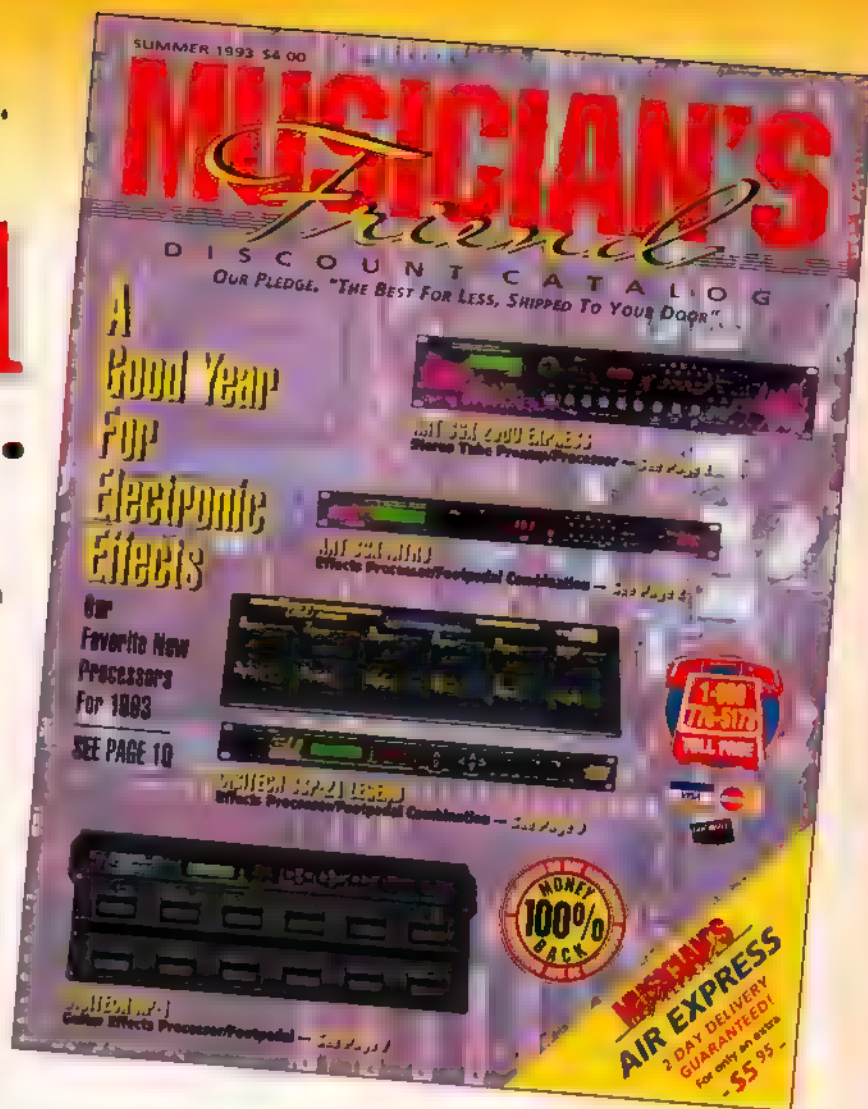
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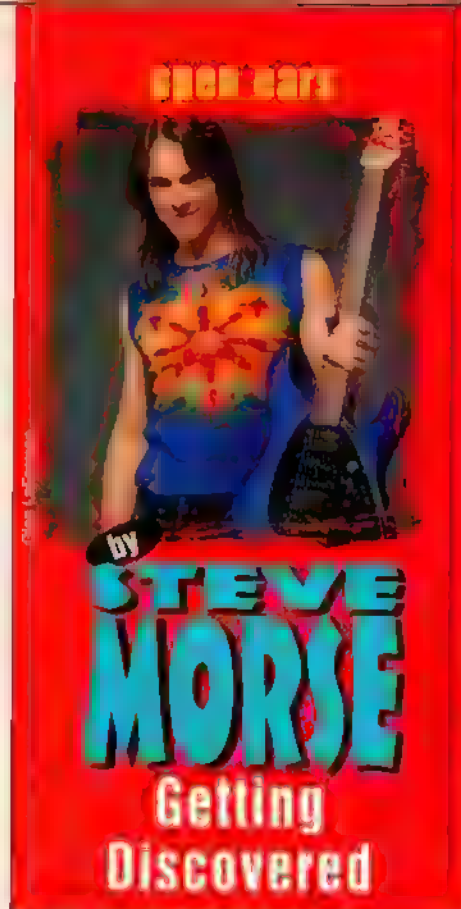
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This topic seems to be on the top of everyone's list. The reason I have so many examples to draw from is approximately 1,000 tapes, CDs, and information packages that have been handed to me over the years. Since I've not been able to help people get signed, discovered, or whatever, I thought I would pass along my opinions on what would be a more effective method of reaching that goal.

First, we should answer a few questions to see if this is even the right course of action:

1. Do you really love to create and perform music?
2. Do other people (not just family) react positively to your musical efforts?
3. Do you believe that the most rewarding choices in life may not be the most financially rewarding?
4. Do you like excitement, adventure, camaraderie, and travelling with no sleep?
5. Can you keep your overhead really low until you find your niche?

Give yourself 20 points for each of the five numbered questions that you answered "yes." Subtract five points each time you had to stop and think about it. A passing grade is 95. That means that I believe you must agree with the above questions to go for the long haul and be happy with it. If you are in it for the money, buy lottery tickets and commodity futures—something a little more like a sure thing. Yes, I know it's possible to be

very calculating and business-like and make music a successful money chase, but the vast majority don't see the big bucks. Money-wise, if you take care of the music, the music will take care of you. (This of course assumes a slight bit of common sense is available for money matters.)

Assuming you're still with me, let's move on to the method. When a soft drink company or a big food company wants to see if they've got a promising new product, they do test market research. They pick an isolated geographical area and release the product. The reaction of the customers is carefully monitored and sales are tallied against advertising costs. People are interviewed to see what they think about the product. Different types of packaging are tried to see what moves the fastest. In other words, the big companies only trust their own instincts to a point; the final vote has to come from the consumer—even if the consumer is somewhat manipulated by what is available and by how much their subconscious is assaulted.

Everybody in business likes test marketing because it generates figures, graphs, and realistic estimates of growth possibilities for the untested territories. Decisions are made in conference rooms according to numbers, not so much by every corporate officer sampling the product once and immediately blurting out their first reaction.

And so it is, in my opinion, with the big Music Machine. Yes, there's plenty of examples of people getting signed because one person at the label really stuck his/her neck out based on a gut feeling. But let's face it—giving the company a great gut reaction and a good test market survey makes an act hard to ignore.

The musical test market that you need to create could be a regional or small geographical boundary. Let's say you could drive to 10 cities without undue travelling stress (plenty of time for that later). What if you worked your way into those markets by playing free at certain clubs and developed a following good enough so that the club gives you one night every month featuring your act? You start by playing for a percentage of the door, maybe. Or you might work out student I.D. discounts, flyers, generic posters that you fill in with the date and location, etc. In any case, you've got to build up each city to a point where you're causing people to wait in line and pull money out of their pockets to hear you. This raises the eyebrows of everybody at the business end. Keep track of the attendance sheets

and payout receipts to show a continuously growing trend.

Next, you whip out the high quality CDs that you've had printed from one of your best recording sessions at your friend's studio. I should say that it doesn't have to cost a lot to make a good-sounding tape these days with the advances in affordable equipment. You might have three bucks or so in each CD that you sell at the gigs and at the record stores which will take them on consignment. You'll also want to keep track of how many are sold in each city.

If you can show that your act is growing in a regional area, can sell tickets and even home-brewed albums, you've got something that any A&R man would like to come check out. And who's a record company going to listen to—another musician who can't even sing, or their star A&R man who also signed two multi-platinum acts?

When the whole package is there to study there will be much more interest than if you sent a cassette blindly to every record company address. Everybody wants to sign a band that's polished, test marketed and well represented. Take care of the first two and I'll have more to say about representation a little later. Good luck! ▽

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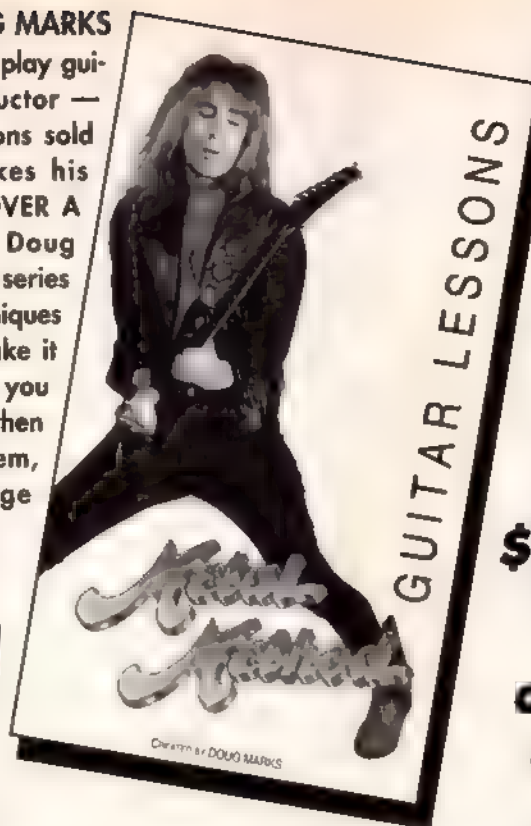
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502 FEB. 85

Ritchie Blackmore cover-
Highway Star • All Night Long (Squier) • "General Lee
• Midnight Maniac
• Yngwie Malmsteen-poster

611 NOV. 86

3rd Anniversary Issue
Ice Cream Man Marching Out
• Why Worry • Change It
• Billy Sheehan-poster

701 JAN. 87

Schon•Campbell cover-
"Stone In Love • "Twiggs
Approved • Foxy Lady
• Sunday Bloody Sunday
• Heart-poster

702 FEB. 87

Lee•DeMartini cover-
Lightning Strikes • You're In Love
• "Reeling In The Years • Samba
Pa Ti • Cinderella-poster



705 MAY 87

Bon Jovi cover-
"You Give Love A Bad Name
• "Master Of Puppets
• Blue Wind • American Tune
• Vinnie Vincent-poster

706 JUN. 87

Iron Maiden cover-
"Wasted Years • "New World Man
• "White Room • Quarter To
Midnight • Tony MacAlpine-
poster

709 SEP. 87

Jimi Hendrix cover-
Who Made Who • (You Can Still)
Rock In America • Smoking Gun
• "Voodoo Chile (Slight Return) •
Jimi Hendrix-poster

801 JAN. 88

Michael Schenker cover-
"Suicide Solution (Live) • Into
The Arena • "Roxanne • Life In
The Fast Lane • "Teen Town
(bass line only) • Randy Rhoads-
poster

804 APR. 88

George Lynch cover-
"Unchain the Night • Another
Nail For My Heart • "Too
Rolling Stoned • Frenzy
• Paul Gilbert-poster

810 OCT. 88

David Gilmour cover-
"Another Brick In The Wall, Part
Two • Eight Miles High • Queen
Of The Reich • "S.A.T.O.
• Queensryche-poster

811 NOV. 88

5th Anniversary Issue
"Black And Blue • Wake Up
Dead • Song Of The Wind •
Always With Me, Always With You
• Joe Satnani-poster

812 DEC. 88

Cinderella cover-
"Gypsy Road • "Come On (Part 1)
Damn Good • Zap
• Led Zeppelin-poster

901 JAN. 89

Richie Sambora cover-
Bad Medicine • While My Guitar
Gently Weeps • "Can I Play With
Madness • Suite Judy Blue Eyes
Judas Priest-poster

902 FEB. 89

Lynch/Bratta cover-
Kiss Of Death • "Pour Some
Sugar On Me • Sweet Child
O'Mine • T-Bone Shuffle
• "NV43345
• Guns N' Roses-poster

904 APR. 89

Anthrax cover-
"When Love Comes To Town •
Spanish Fly • You Know What I
Mean • Be All, End All
Jessica • Jeff Beck-poster

908 AUG. 89

Mr. Big cover-
"Addicted To That Rush • "Every
Breath You Take • Point Of No
Return • Fire Woman • Modern
Day Cowboy
• Steve Morse-poster

909 SEP. 89

Jeff Beck cover-
Eyes Of A Stranger • "I've Seen
All Good People • Goodbye Pork
Pie Hat • "California Girls
• "Behind Blue Eyes
• Pete Townshend-poster

911 NOV. 89

**Vaughan•Reid
•Hammett cover-**
"Jump In The Fire • Patience •
"Scuttle Buttin' • End Of The
Line • "Cult Of Personality
Vernon Reid-poster

9004 APR. 90

Beach•Hill•Sabo cover-
Headed For A Heartbreak • "18
And Life • Over My Head •
"Suffragette City • Truckin'
• Jerry Garcia-poster

9005 MAY 90

George Lynch cover-
People Get Ready • "Sittin' On
Top Of The World • Mr. Scary
• "Janie's Got A Gun
• Excerpts from Quadrant 4
• Jimmy Page-poster

9006 JUN. 90

Jimi Hendrix cover-
"Presto • 32 Pennies • Abigail
• Anesthesia: Pulling Teeth (bass
line only) • Hey Joe • Greg
Howe • Blues Saraceno-poster

9007 JUL. 90

Steve Vai cover-
"Call It Sleep • My Old School •
"Forever • "Gutter Ballet •
"Bigmouth Strikes Again
excerpts from Icarus Dream Suite
• Kiss- poster

9008 AUG. 90

Randy Rhoads cover-
Steal Away (the Night)
• "Up All Night • Long Time
• "Mystical Potato Head Groove
Thing • Black Velvet
• Slaughter-poster

9009 SEP. 90

**Clapton/Campbell
Van Halen cover-**
"I Wish It Would Rain Down
• Toy Soldier • "Hot For Teacher
• Hands All Over • House Of
Pain • Eddie Van Halen-poster

9010 OCT. 90

Bon Jovi•Beck cover-
Blaze Of Glory • "Epic • Go Your
Own Way • I Think I Love You
Too Much • Life Goes On
• C.C. DeVille-poster

9011 NOV. 90

7th Anniversary Issue
I Would Love To • Miles Away
• "Got The Time • "What Is And
What Should Never Be •
Runnin' Down A Dream • The
Year In Rock Guitar-poster

9012 DEC. 90

Warren DeMartini cover-
Lovin' You's A Dirty Job
• "Crossfire • Decadence
Dance • Civil War • Smoke On
The Water Jimmie Lee & Stevie
Ray Vaughan-poster

9101 JAN. 91

Vernon Reid cover-
Type • "Jealous Again • "Stop
• Bluebird Cliffs Of Dover
• Eric Johnson-poster



9102 FEB. 91

**Jason Becker•Jim Martin
cover-**
"Falling To Pieces • "Higher
Ground • Air • Love In An
Elevator • Terminal Beach
• Flea (Red Hot Chili Peppers)-poster

9103 MAR. 91

Queensryche cover-
"The Best I Can • "Hell's Bells
• "Fly To The Angels • "Joey
• "The Boys Are Back In Town
• Thin Lizzy-poster

9104 APR. 91

**Hendrix/Morse/
Gibbons cover-**
The Star Spangled Banner
• Highland Wedding
• "My Head's In Mississippi
• "Lucretia
• "A Lil' Ain't Enough
• Jimi Hendrix-poster

9105 MAY 91

**Vaughan/Perry/Lifeson
cover-**
"Walk This Way • "Mary Had A Little
Lamb • "Free Will • "Crosseyed
Mary • "Dream Warriors
George Lynch-poster

9106 JUNE 91

Jimmy Page cover-
Bron Yr Aur • "She Talks To
Angels • "Coming Of Age •
"War Ensemble • "Love Me Two
Times • Slayer poster

9107 JULY 91

Classics Issue -
"Mean Street • "Seek & Destroy
• "Bohemian Rhapsody
• Caprice No. 24 • "Turn! Turn!
Turn! • Queen-poster

9108 AUG. 91

Eddie Van Halen cover-
"Poundcake • "All The Way
From Memphis • "The Needle
And The Damage Done
• "Incident At Neshabur • "Silent
Lucidity • Van Halen-poster

9109 SEP. 91

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 • "Summer Song" • "Where Were You" • "Machine Gun" • "316" • "Back Door Romeo" • Guitar Heroes poster

9209 September 92

Black Crowes/Faith No More cover-
 • "A Small Victory" • "Wherever I May Roam" • "Real Love" • "Proud Mary" • Megadeth poster

9210 October 92

Pearl Jam cover-
 • "State of Love and Trust" • "November Rain" • "Funk #49" • "Point Counterpoint" • "Institutionalized" • Pearl Jam poster

9211 November 92

Jerry Cantrell/Slash/George Harrison cover-
 • "Would?" • "Starway to Heaven" • "While My Guitar Gently Weeps" • "Hunger Strike" • "Foreclosure of a Dream" • Slash poster

9212 December 92

Lollapalooza '92 cover-
 • "Jeremy" • "Rest In Peace" • "Dirty Black Summer" • "Spanish Castle Magic" • "Jesus Christ Pose" • Lollapalooza poster

9301 January 93

Kirk, R.E.M., AC/DC cover-
 • "Sad But True" • "Unsung" • "The One I Love" • "Maggie May" • "Stardog Champion" • Angus Young poster

9302 February 93

Readers' Poll Winners cover-
 • "Yesterdays" • "Walk" • "The Extremist" • "We Are The Champions" • "Before You Accuse Me" • Diamond Darrell poster

9304 April 93

Brian May & Nuno cover-
 • "Tragic Comic" • "Right Now" • "Hey You" • "Supernaut" • "Brass In Pocket" • Vernon Reid poster

9305 May 93

Aerosmith cover-
 • "Mama Kin" • "Son of a Gun" • "Them Bones" • "Dead Skin Mask" • "Strawberry Fields Forever" • Aerosmith poster

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tracks

PICTURE OF 1,000 FACES

Eric Gales Band • Elektra

PERFORMANCE: Raging, Hendrixian, soulful **HOT SPOTS:** "Draw the Line," "God Only Knows," "Paralyzed" **BOTTOM LINE:** Solid sophomore effort from a spectacular soloist Of all the sounds an electric guitar can produce, none is as expressive as the sweet, screaming blues tone perfected by Jimi Hendrix. It isn't about pickups, amp settings or articulation; it's about soul, and the ways that gift can focus the elements of technique into a sound as articulate as any voice. And 17-year-old Eric Gales definitely has it. Cue up any track on his sophomore album and it's hard not to be swept up in the sheer aural majesty of his solos—the sweeping sustain, the gutsy, bent-string moans, the near-effortless runs. Not that the Eric Gales Band is simply a one-man operation; bassist Eugene Gales (Eric's older brother) handles half the lead vocals, while drummer Hubert Crawford is a key factor in controlling the ebb and flow of the arrangements. Even better, the three play with such single-minded intensity that they can take the songs anywhere, from elaborate mood shifts ("God Only Knows") to arty acoustic interplay ("Take A Look"), to stone funk ("Draw the Line"). And even when the songs aren't especially memorable, or Eric's singing seems a tad too Hendrixian, it's no big deal. Once he starts wailing, all other considerations fade. —J.D. Considine

DROPPED

Mindfunk • Megaforce

PERFORMANCE: Heavy, droning, and emotional **HOT SPOTS:** "Goddess," "Closer," "11 Ton Butterfly" **BOTTOM LINE:** Adversity usually brings out the best in a band Mindfunk's first album from two years past was somewhat half-baked in execution. The band didn't gel musically, and (due to the name) confused those expecting a funk-rock album. Unfortunately, their old label (Epic) didn't give 'em a chance to grow up and unceremoniously canned them on the eve of recording a follow-up; hence *Dropped*. Having made two key personnel changes (adding drummer Shawn Johnson, and former Nirvana guitarist/Soundgarden bassist Jason Everman on rhythm axe), their sound has developed into something big, bold, and atmospheric—pleasantly reminiscent of Alice In Chains, Pearl Jam and Stone Temple Pilots. Fevered ritualistic rondo "Goddess" rotates on a circular riff that's catchy as hell, echoed by a deft wah-wah figure and Pat Dubar's singsong vocal. Dubar has a dramatic, versatile voice, from a clear Cornelian wail to a Stipe drone, but the



heart of the album is John Monte's dive-bombing, Geezer-Butler-on-steroids bass sound, which lifts the record's energy level up a big notch. "Zootiehead" is a carcass-rattling, Soundgardenish number with harmonics flying like bats, "11 Ton Butterfly" echoes with reverberations of "No Quarter" embedded in its fragile melodic skin, while "Drowning" sports a classic feel and hauntingly misanthropic lyrics like "If you kill the world today/I wouldn't miss it." The loud storm breaks occasionally and tinges of psychedelia float through the music like sunlit clouds, as on melancholic "Closer." The only slight flaw: Some arrangements, like the ending of "Hollow," are too long for their own good. —Greg Fasolino



THRALL—DEMONSWEATLIVE

Danzig • Def American

PERFORMANCE: Savage **HOT SPOTS:** "It's Coming Down," "T-R-O-U-B-L-E," "Am I Demon" **BOTTOM LINE:** An in-your-face-and-mind EP Last year's *How The Gods Kill* pushed Danzig to the brink of the dark abyss of aggro-metal success. The half-live/half-studio EP *Thrall—Demonsweatlive* ought to shove this savage band over the edge. Three mega-volume studio cuts continue to define Glenn Danzig's harsh, controversial and uncompromised vision as well as his band's aggressive, stripped-down, brutal sound. "It's Coming Down" is a crashing, over-the-top song of suffering powered by John Christ's in-your-face guitar. The band's ver-

sion of Leiber and Stoller's Elvis classic "T-R-O-U-B-L-E" is slow and mean, inflaming Danzig's image as a devilish musical descendent of Jim Morrison and Elvis Presley with an acute sense of irony. Four live cuts convey both the enormous energy of the band's concerts and the guitar power entrusted to Christ as the band's musical leader. The guitarist's jazz background is evident during several yowling solos when oblique, unexpected counterpoint phrases break out of his cross-cutting blues scrambling. Christ's crunchy sound is becoming as distinctive live as it is in the studio. The band's only downfall is the slow, twangy "Sistas," a Chris-Isaak-meets-Elvis-in-hell song that lacks weight in concert, away from the inspired devilishness Danzig conjures in the studio. —Buzz Marison



ON THE NIGHT

Dire Straits • Warner Bros.

PERFORMANCE: Stretched out and band-oriented **HOT SPOTS:** "Calling Elvis," "You and Your Friend," "Brothers in Arms" **BOTTOM LINE:** Less alchemy, more tranquility *On The Night* is the second live Dire Straits album, a result of the tour following 1991's low-key *On Every Street*. That album followed a six-year hiatus for guitarist Mark Knopfler, so the band assembled for *Night* is vastly different from that of 1984's live *Alchemy*. Dire Straits ballooned to nine members for this trip, the better to stretch out and cushion Knopfler's cinematic songs in plush, slowly developing grooves. This ain't no nightclub band rocking no CBGB's—this is a concert band unravelling highly detailed arrangements. That is obvious on pop rock hits "Walk of Life" and "Money for Nothing," which sound mechanized in their stiff rock stroking. The Dire Straits of *On The Night*, with two keyboards, two percussionists, four guitars and sax, mines the essence of Knopfler's music by turning arenas and stadiums into rooms of musical meditation and romantic mood. Knopfler, the guitarist, happily gives way to the enveloping drift of his band's grooving,

allowing the pedal steel of Paul Franklin equal spotlight time until the last three of 10 cuts (two oldies, eight from the last two albums). That's when Knopfler's winding lines of guitar mastery bring this musical magic carpet ride back to earth.—B.M.



LIVE & LOUD

Ozzy Osbourne • Epic Associated

PERFORMANCE: Far from definitive **HOT SPOTS:** "Black Sabbath," "Road to Nowhere," "No More Tears" **BOTTOM LINE:** A fair document of Ozzy's final solo era Ozzy Osbourne claims he'll never tour as a solo act again, but his '91-92 tours attempt to live on via *Live & Loud*. This two-CD set (specially packaged in a metal box emulating a speaker) features an assortment of old and new Ozzy, from "No More Tears" and "Mama, I'm Coming Home" off his last album to Black Sabbath classics "Paranoid" and "War Pigs." *Live & Loud* can't compare to Ozzy's 1987 *Tribute*, which many consider hard rock's greatest live album. What this album provides is a chance to hear Ozzy in his best vocal form in years (while also uttering the f-word endlessly between songs). It also lets us hear Zakk Wylde really unwind his wild, sprinting style, best heard on "Road to Nowhere" and "War Pigs," with its Hendrix-inspired run. His solo piece is a brief embarrassment, though. The album's greatest value may lie in a version of "Black Sabbath" tagged on its end that features the original Sabbath lineup. It's here the true weight of Ozzy's past crashes down. It's also here that Tony Iommi says more in one demonic solo than Wylde manages over 20 songs. So why didn't Ozzy include his whole 30-minute reunion set with Iommi, Butler and Ward? Maybe the No More Solo Ozzy is planning to return as the Black Sabbath Ozzy in his next life.—B.M.

RISE

Bad Brains • Epic

PERFORMANCE: Fierce and infested with killer riffs **HOT SPOTS:** "Rise," "Coming in Numbers" **BOTTOM LINE:** The mighty will inherit what they're worth Since the late '70s, the Bad Brains have tilted at the windmills of Babylon, and if justice prevails, the success their progeny (most obviously, Living Colour) achieved in their absence will at last be theirs. Everyone's favorite metallic Rastafarians have risen, so to speak, from the dreadlocked dead for the umpteenth time, but this is no reanimated corpse. Like previous studio motherlodes

Bad Brains ('82), *Rock For Light* ('83), *I Against I* ('86), and *Quickness* ('89), *Rise* is a solid slab of riff-rock, led by the bulldozing title cut. It both has the funk in the pocket, and thuds like vintage Zeppelin. Guitarist Dr. Know is better than Vernon Reid, for my money—his signature squealing, snake-like leads and ferocious rhythm crunch still get the hairs on the back of my neck rippling in awe. Their old, classic hardcore sound is represented by the galloping "Unidentified" and mighty shredder "Coming in Numbers," whose sizzling solo shows off their utter tightness and precision. It's scary how much new vocalist Israel Joseph-I is a dead ringer for departed throatmaster H.R.; sweet and soulful, angry and righteous, he has the lungs of a lion. For variety's sake: "Love is the Answer" and "Yes Jah"—both the gentle, liquid reggae they do so well—give the new

vocal dude a chance to prove equally adept at Marleyisms, "Without You" is a dreamy power ballad bereft of corn, while Daryl Jenifer's limber bass gets to work out a few kinks on "Hair," which boasts the soon-to-be-immortal couplet "I don't believe it's fair/To judge a man by the length of his hair." Truth...—G.F.

THE OUTER LIMITS

Voivod • MCA

PERFORMANCE: Artful, progressive and deadly riffing **HOT SPOTS:** "Fix My Heart," "Moonbeam Rider," "Time Warp," "Wrong-Way Street" **BOTTOM LINE:** The best yet from fab metal futurists

The three French Canadians of Voivod are into all kinds of *Outer Limits* sci-fi concepts: time travel, space aliens, fractals, cyberpunk. On *The Outer Limits*, the band's eighth

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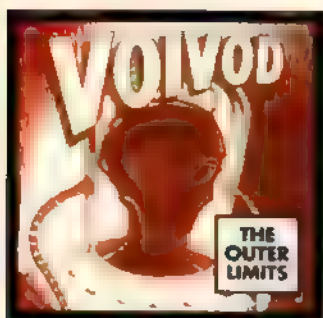
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album, Voivod finally capture their imaginative abstractions in both lyrics and music, making a superb album of progressive guitar riffing. Voivod bring elements of punk, the prog-rock of Rush and Queensryche and the new thrash melodicism of Megadeth to play on *The Outer Limits*. Combining the gorgeous, blistering guitar parts of Denis D'Amour with Denis Belanger's futurist lyrics and Michel Langevin's philosophies and neck-breaking drumming, Voivod create fiercely propellant songs that can be hugely hooky ("Fix My Heart," "Wrong-Way Street"), wildly chaotic ("The Nile Song") or mechanically riveting ("The Lost Machine"). The trio even pulls off the 17-minute "Jack Luminous" by blowing together enough aggressive, burning riff sections to keep things interesting. *The Outer Limits* is a great guitar record, but has few true leads in its tracks—D'Amour welds together layers of highly developed parts that draw you in again and again. It's Voivod's best since 1989's *Nothingface*, and the top progressive metal album of the year so far. —B.M.

BLUES ALIVE

Gary Moore • Virgin

PERFORMANCE: Blues powered **HOT SPOTS:** "Cold Day in Hell," "Story of the Blues," "Parisienne Walkways" **BOTTOM LINE:** Moore blues fans will be ecstatic

Live albums are like a disease in 1993, but one that is certainly worthy comes from blue-ly converted string bender Gary Moore. "Potential" is a word that can haunt an athlete or musician into retirement, and it has followed British guitarist Gary Moore throughout his meandering career. On a bevy of solo albums Moore has never been able to join his astounding chops and abilities with the songs, rock style, production or vocals to make a great album. Heck, he never really even mounted a real tour. *Blues Alive* may be the album to change Moore's luck. Two years ago the guitarist gave up rock for the blues but his playing hadn't caught up to his conviction on two studio albums. On *Blues Alive* Moore is finally able to turn himself loose for his fans, for the blues and for himself, and it makes an hour of high-volume, high-energy blues power. As in the studio, Moore's playing takes generous bows to influences from Clapton to Albert King to Phil Lynott but what comes

through most clearly is the singular style and voice that Moore has developed on his guitar. His swooping sustains and speed bursts, metal-edged riffing and sharp blues ripping,

all played live with his crystal-clear, diamond-sharp tone make *Blues Alive* the Moore album for which his followers have been waiting. —B.M. ▽

fast tracks

Can death metal follow grunge to the top of the pops? Two major labels hope so, signing bands off indie death label Earache. **Morbid Angel** look to redeem death metal on *Covenant* (Giant), a black-is-black thunder of whiplash solos, cataclysmic drums and requisite guttural vocals. Defining cut: "Pain Divine." **Cathedral** rocks to an extreme more in line with Slayer and Metallica on *The Ethereal Mirror* (Columbia), using raging riffs, mutating rhythms and major *angrrrrr*. Defining cut: "Jaded Entry." Meanwhile, cult metal band **Mercyful Fate** reformed for *In The Shadows* (Metal Blade), retro-Gothic stuff of stormy sounds, pagan images and King Diamond's melodramatic vocals. Defining cut: "Legend of the Headless Rider." **Type O Negative**, champion of album cover gross-outs, creates sado-masochistic horror jive on *Bloody Kisses* (Roadrunner), while **Genitorturers'** self-titled debut (I.R.S.) features theatrical tormento-thrash with female animalistic vocals. **Zoetrope's** *Mind Over Splatter* (Red Light) boasts aggressive guitar thrash and social relevance. **Judas Priest's** double *Metal Works '73-'93* (Columbia) is a 32-track retrospective that shows where all of the above copped some nastiness.

Pre-Priest but more relevant is *The Ultimate Experience* (MCA) featuring 24 remixes of **Jimi Hendrix** classics. Nothing new, but a quality, compact Hendrix collection. Several guitarists who preceded Hendrix and whose influence still colors modern rock have reappeared. The King of Surf Guitar, 55-year-old **Dick Dale**, sets his reverb aglow on *Tribal Thunder* (Hightone), a ricocheting sampling of beach rock. Sixties guitar pioneers **Link Wray** and **Duane Eddy** are heard on superior retrospectives from Rhino, *Rumble!* and *Twang Thang*. All three influenced rockers from Hendrix to The Beatles to Jimmy Page.

Original Megadeth guitarist **Chris Poland** returns from Metalopolis in *Damn The Machine* (A&M). Great Poland guitar in this progressive Rush-meets-Anthrax band isn't enough to offset cumbersome songs and vocals. Worth hearing is *Mother Earth* (Capitol), riding its swirl of psychedelic guitars and a percussive alternative rumble that hops genres with style. Sophomore efforts from punky fuzzi-ers **Walt Mink** [*Bareback Ride* (Caroline)], English guitar drones **Catherine Wheel** [*Crank* (Mercury)], and South Africa's **Tribe After Tribe** [*Love Under Will* (Megaforce)] are winners. After coming under Pearl Jam's wing, Tribe After Tribe may have arrived with its mix of Grateful Dead jamming, African rhythmic tumbling and Jane's Addiction quirkiness. And Mike Scott, Scottish leader of the **Waterboys**, offers his/their most rocking album, *Dream Harder* (Geffen). Characteristically mystical and rooted in Celtic chords, *Dream* bristles with the feedback scrawl of guitarist Chris Bruce.

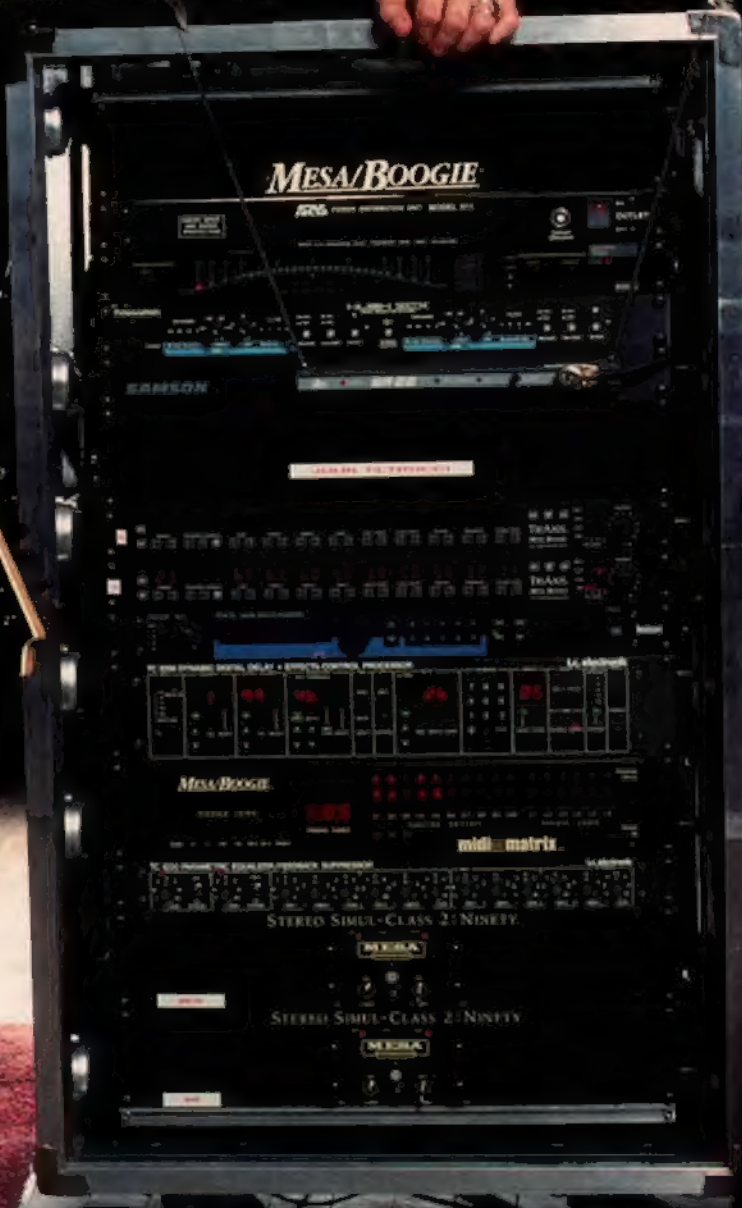
Back in Seattle, Stone Gossard has been at it again, this time with **Brad**, a buddy quartet whose *Shame* is a low-key Temple Of The Dog, with more pop melodies, less guitar aggression and weaker vocals. Also from drizzly city comes **Sweetwater** (Atlantic), a chunky, funky fivesome whose sound fits right in with other gray-area rockers. **Dandelion's** *I Think I'm Gonna Be Sick* (Relativity) smells like Nirvana's spirit but comes from Philadelphia, while **The Buck Pets**, an Eighties pre-Seattle garage band, make a snappy comeback with *To The Quick* (Restless).

On the solo scene, **Joe Stump's** *Guitar Dominance* (Leviathan) is for anyone who wanted to hear Yngwie Malmsteen raunch out. **Billy Squier** sounds as lonely, lost and stressed out as ever on *Tell The Truth* (Capitol). Arkansas bluesman **Larry McCray** strikes gold on *Delta Hurricane* (Virgin) with crackling big band arrangements and soulful, contemporary blues guitar. Danny Gatton's guitarist friend **Tom Principato** offers a mix of roots rock, blues and the Hendrix-tribute "Drivin' South" on *Tip Of The Iceberg* (Powerhouse). And mysteriously named bluesman **Reddog** has resurfaced with *After The Rain* (Survival); laidback grooves overlaid with stingy guitar, including a reverent take on John Coltrane's title tune.

Lastly, classical label Angel Records stomps into rock's world with *Heavy Classix*, 15 weighty orchestral themes Angel claims have inspired metal maniacs for centuries—"The Original Heavy Metal Thunder!" True, most of the composers assembled here were musical outcasts in their day. But out of context and assembled in this contrived package, *Classix* is just another cheap classical collection. —B.M.

The LOAD OUT

Photo by Andy O'Beirne/ANGLES



JOHN PETRUCCI
pictured with his stage gear.

an emotional fish

Continued from page 14

"I admire people like Kevin [Shields] from My Bloody Valentine, The Edge, Reeves Gabrels from Tin Machine, who use effects intelligently," Dave says in his Irish lilt. "I try to use them—well, maybe not intelligently, but with a good feeling. Not too excessive—well, maybe it is excessive! But it helps the track. I'm not going overboard on it and such."

"I remember being in Chicago and seeing a blues player, and you see one simple guitar going through a 50-watt head. And it's a killer sound, just coming right out of his hands. That's true mastery of the instrument, it's great. With a lot of effects you can get lost in it and it can be a very convenient escape. When you're stuck there, it's almost like going to a wedding and somebody asks you to play a song and you go, 'Well, eh, I haven't got my console with me,'" he laughs. "But I definitely don't have this phobia towards technology. There's no hidden agenda, there's no hidden force [within effects] that messes it up for you. It's what *you* do with it. It definitely should be approached with an open mind."

On cuts like "Rain" and "Sister Change" from *Junk Puppets*, Dave's tactful style pays off. He acknowledges that he's able to take AEF songs to a level of intensity they would not have reached in the past.

"I really like ['Sister Change'] because it starts with a very pretty guitar and then you've got that undercurrent of noise that I like, and then the solo towards the end, which I enjoyed recording because it was improvised on the spot. I try not to approach it too technically. It's really what you feel. Some people say I sound a bit dissonant, but I don't mind that. I know on this album I worked a lot with dissonance and melody, and I really wanted to use them as opposing things."

Dave's willingness to revise his long-term intentions has turned him into a tasteful and progressive player. His guitar has become the central instrument in AEF without becoming the overbearing center of attention. As Frew comes into his own, his band reaps the benefits.

"I remember saying to Enda, our bass player, when the band started, 'I really do think we should get a lead guitar player. I really want to just do rhythm.' That only stemmed from a lack of confidence, I guess. He was going, 'No, I know what'll happen to you. You'll stay in the background all the time. You should play to your strengths and bring them out more.' And that, in the end, was a great bit of advice." ▀

BRIAN MAY & NUNO BETTENCOURT

Continued from page 142

Brian's. That's what always slayed me.

B: I had reservations about the song being a single at first. I was always worried. When we put out "Killer Queen" everybody thought it was the most commercial. I was worried that people would put us in a category where they thought we were doing something light. *Sheer Heart Attack* was, in my mind, quite heavy and dirty and "Killer Queen" was the lightest and cleanest track and I was worried about putting it out. But when I heard it on the radio I thought, "It's a well-made record and I'm proud of it so it doesn't really matter." Plus it was a hit so fuck it. A hit is a hit is a hit.

N: You can't control the hits, man. They are just going to happen.

What song that was not a hit do you think deserves more attention than it got?

N: For me, one of the biggest disappointments was that we would have liked to have been known for "Get the Funk Out." It happened somewhat in Europe but in America and the rest of the world it didn't do anything. That was a good, very well-balanced Extreme song which had a lot of the elements. On the first record there was a song called "Smoke Signals" which I wish would have been heard.

What were the elements?

N: It had a lot percentage-wise of what Extreme does. If I had one song to play you to say what Extreme is, I would want to play you "Get the Funk Out." I think it has most of what we were about in one song.

B: That's very apparent to me. I would agree with that. That crystallizes my feelings about Extreme more than anything else. For myself, I'd be wrong. It's mostly self-indulgent stuff that I wouldn't want to tell you.

N: What if I came from America and I was 17 and never heard of Queen and you had one chance to say, "This is what Queen did" to sum it up?

B: Nuno is into *Queen II*. Most of the tracks on that album I think are—quality-wise in the writing and arrangement—equal to anything we did. Generally that's the album that has sold less than almost anything else we ever did. I suppose if it was done to quality I would want you to listen to *Queen II*. That was a great moment for us when we were just bursting into that position of having real control over what we were doing. I would probably go for that.

N: I'll take *Queen II* for \$200. ▀

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